

CLAY GEERDES' EYEBALL KICKS!



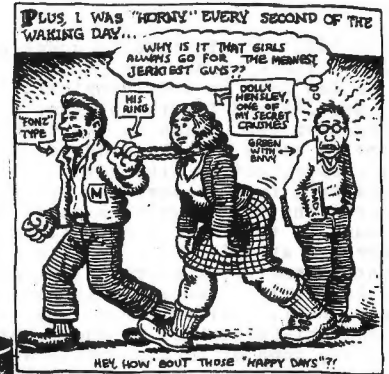
COMIX WORLD 212, January 1, 1983. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Jim Williams (Jim lives in Oregon. He has two minis: WAD and NOWBOY, both available from CW.). Latest minis from CW: TALES FROM THE INSIDE 8, 9 by Macedonio Garcia, KRAZY KOMIX 1 and 2 by Jim Waltman, WEIRD COLLECTOR, BABYFAT 30 and 31, Par Holman's TWO TITTED TAILS 4. 50¢/stamp each from CW. You can always get a list of the latest by sending an SASE. If you miss an issue of CW, you can always get another copy by sending an SASE. A sub to CW is still \$6 a year or \$11 for 48. Best form of ad in CW is a flyer (\$25 and 400 flyers). If you want me to plug your mini or zine, send me two copies.* WEIRDO 6 and ZAP 10 came out Dec. 12, 1982. Available at your dealer. The new ZAP is \$2.50, making it one of the highest priced comix around. It's a hot issue as you can see from the preview panels.* Last Gasp has published a book of strange photos by F. Stop Fitzgerald: WEIRD ANGLE.* CITY LIMITS GAZETTE #5 is 50¢/37¢stamp from Bruce Chrislip, 1562 E. Olive Way, Apt 107, Seattle, WA 98102. This one has a photo of Kim Deitch, Robert Armstrong and others on the cover. Armstrong has completed MICKEY RAT 4 which should be out in the middle of this month, along with S. F. COMIC BOOK 7.* BACK POCKET COMICS, 1040 Aurora Ave., St. Paul, MN 55104 has some new minis: OFFICER BYRD 3 and NATE, THE TALKING SNAKE. 25¢/stamp each.* TOM BRINKMAN is doing some xerozzines he calls PURE INSANITY. \$1 ought to get you one from him at 4 Cranberry Drive, Islip, N Y 11751.*



EL VIBORA, Spain's top comic mag, continues to be a blockbuster. Issues 34 and 35 just came in. \$5 ought to get you one from J. M. Berenguer, Plaza Beatas 3, Barcelona, SPAIN. Panel above is from a continuing story about a young boy growing up in a house of women.* Watch for Ann Saba's NEEL THE HORSE from Aardvark-Vanaheim.* Steve Fiorilla is doing a review newsletter, YUCSNUC. If you're into reviewing, contact him at 307 Windsor, Framington, MA 01701. C.G.



© Robert Williams



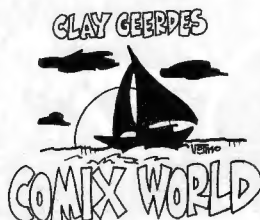
© R. CRUMB



CLAY GEERDES COMIX WORLD

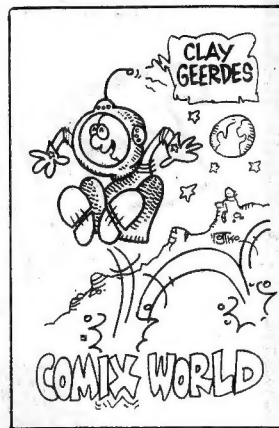


BAY CON '82. I'm invited to speak a couple of times at Bay Con, so I drive down to San Jose in a driving rainstorm (sat. Nov 27) and I park in front of the Red Lion Inn, which is the kind of posh motel execs use for nooners, and I get inside, get my blue tag, and hit the dealer's room to see the action. Just crossing the heavily carpeted lobby is enough to tell me I'm at Westercon, not Bay Con at all; Bay Con is a comic convention and every where I look around there is mostly Science Fiction and Fantasy stuff. All over the lobby are costumed Sci-Fi junkies in their military drag, some of them shooting at each other with phasers, others with those big ugly guns Lucas made popular with his STAR WARS movies. There are women dressed in black Nazi-style uniforms talking in loud voices about what they wore to Octocon in Santa Rosa and near the registration desk is Dick Lupoff in a black suit about to go up and lecture the troops on the death of Science Fiction. I can see it's going to be one of those days. In one of the upstairs rooms, Chris Claremont and a few other comics people are facing down a crew of ten or twelve people--why would there be more? This is clearly a science fiction crowd and those guys write and draw comics. It was clear to me as the day progressed that those who put on this con invited a Sci-Fi mailing list and ignored the comics people--why then call it Bay Con? I should have known something was up when I didn't see any ads in THE BUYER'S GUIDE. You just don't do a comicon in this country these days without advance ads in TBG. For better or worse, that's the readership and the con audience. No one showed up for my noon talk, which wasn't surprising since it wasn't announced anywhere, so I just waited a few minutes and met up with David Miller to go on over to the bar and see what was happening there. We sat down and this tall, gorgeous cocktail waitress leaned down and presented us with a couple of propositions we couldn't refuse. In response to her bunny voice, we ordered a couple of \$1.65 beers. All of the waitresses appeared to be ex-bunnies and we sat there and watched them being watched by the guys down at the bar. Everytime one of the ladies leaned over to pick up an order you could hear a collective sigh drift up toward the mirrored ceiling. Three heavies from the Sci-fi clique



Tales of Jerry: The Omed Vampire #2

Jane Oliver's Jerry is a vampire with a different twist--not your ordinary, run-of-the-mill, blood-lusting creature of the night, Jerry is a product of modern times, a hip vampire trying to overcome his cursed fate. In a Dante parody, Jerry even attempts to find God--though fails miserably, poor soul! Undaunted, he gets into yoga and meditation, learns to tolerate daylight, and undergoes the "Big Change" from which he emerges wearing a sainted halo! Jerry picks up women in bars (for a late dinner), is trounced by a female black belt in karate while hitch-hiking, and--true to the times--gets mugged in the streets of the city, not without cost to the muggers however. No, not your ordinary vampire at all--still, despite Jerry's charm, he's one vampire I'd rather read about than meet up with in a dark alley!



thundered in and sat down, all in battle dress. It was all I could do to keep from cracking up when the bunny went over to take their order. I think a straight family in the vicinity did a double-take about then and decided to get up and do their weekend drinking somewhere else. Beyond the bar was a heated pool and there were a pair of fatties shaking off the water and drying their cellulite, strange contrast to the perfect bodies of the waitresses who yawned near the bartender. It was not one of their best days. Conventions of businessmen do a lot of tipping--the comic and sci-fi people don't (and I know, don't call it sci-fi, well, I'll call it what I goddamn feel like calling it and sci-fi, for me, is rather mild). Miller and I went back to the dealer's room where I ran into Jim Vadeboncoeur and Bud Plant. It was the first time I had met Jim and he was excited about having discovered some new Fiction House artists whose work had been anonymous up to now. We were introduced and I interviewed him about PROMETHEAN ENTERPRISES (to be published in the near future in CW when I get around to working it all out). He and Bud Plant had different memories about how the fanzine came about and I'll give both interpretations. Bud and most of the other dealers had a lot of time to wander around since attendance at the con was so sparse--not much to do at their tables. You can blame the rain--but it wasn't raining in San Jose, just a little, not the kind of rain that keeps you home. There were no underground artists present most of the time. I did see Lee Marrs for a minute when I was on my way to do my slide show on the HISTORY OF UNDERGROUNDS. She had thought it was going to be a panel and when she found out it wasn't she just walked off without saying anything. I showed the slides to a few people, but it wasn't happening. If there was no comics audience there, there certainly was no underground comix interest. I packed up my carousel and took off after answering a couple of questions, dodging my way past a couple of people who were shooting at each other with big square ray guns. Another rainstorm and sixty miles later and I was back in Berkeley. -Clay Geerdes

Hugh Harman

Los Angeles

11/27/82

Hugh Harman, the Oscar-winning animator who created "Looney Tunes," died Thursday at the age of 79.

The self-taught animation pioneer, who was one of Walt Disney's first collaborators, also created the "Merrie Melodies" cartoons that gave the world such characters as Porky Pig, Tweety, Sylvester, Daffy Duck and the cat-and-mouse duo Tom and Jerry.

(Lots of errors, but...)

With his partner, Rudolph Ising, Harman also developed Bosko, who delivered the famous last line, "That's all, folks."

Born in Colorado in 1903, Harman joined his brother, Fred, in 1922 at Disney's studio in Kansas City, Mo., then followed Disney west to Hollywood.

In 1929 he and Ising struck out on their own and became independent producers for Warner Bros. on the strength of their feature "Ham Burger and His Horse, Radish."

Associated Press



Rip Off #11 -- review by Diana Schutz

Will someone please tell Gilbert Shelton that the party's over; the '60s are dead, and the '80s are here? On second thought--don't bother. It's a testament to the man's ingenuity that his Fabulous Furry Freak Brothers are still surviving, still running the same old hilarious scams, still the entertaining trio they always were--out of their time, perhaps, but not yet dated. This latest issue of *Rip Off* features the Freaks in the first chapter of "The Idiots Abroad", a tale in full, glossy colour, chronicling the Brothers' most recent attempt to get rich quick--this time via a flight to Bogota and a scheme for the perfect dope deal. Needless to say, the best-laid plans of mice, men, and Freaks will ever go astray--and we won't know 'til next issue if our three heroes will ultimately get their trip together.

With this 11th issue, *Rip Off* has undergone a format change to full 8 1/2" x 11" magazine size, with white paper stock. And although the price has jumped to \$2.95 as a result, every penny is well spent. In addition to our favourite Freaks, we are treated to such Shelton regulars as Fat Freddy's Cat, Wonder Wart-Hog, and Cat Willie. As well, *Rip Off* #11 spotlights several other contributors, such as Paul Mavrides, H.S. Robins, Frank Stack (a.k.a. Foolbert Sturgeon), Willem, Reiser, Charlie Schlingo, and Marti (whose "Taxi Driver" is an outstanding strip). I probably could have lived without the "anti-Bob Dobbs" propaganda--sponsored, not surprisingly if you've read their stuff, by the pro-Bob groupies--though the other text pieces are well worth reading, particularly the article on censorship of undergrounds in Britain.

With a special section devoted to cartoonists of the Netherlands, *Rip Off* #11 lives up to its new billing as "the international journal of humor and comic strip art." The work of these Dutch cartoonists is exciting, imaginative, and impressive. Ben Jansen's "Pete Panty and Co" is a gorgeous and bizarre bit of storytelling with a definite newwave flair. And Joost Swarte's tribute to Tintin artist Hergé is absolutely brilliant! Thank you, thank you, Gilbert Shelton, for importing this kind of quality and making it available in the U.S.

It kills me to admit it--but, yes, the '60s are dead. Still, the influence of that era lingers on through such stalwarts as the Freak Brothers and *Rip Off* Comix. But we all come of age eventually and so too has *Rip Off* #11, preserving the worth of its past while ever looking to the future and to growth.

DAVID CONLEY COLLECTION is up for sale. Underground comix from the 1960s. \$1 and SASE for a list of titles. David Conley, 10571 Kerrigan Ct., Santee, CA 92071.



COMIX WORLD 213. January 15, 1983. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Joshua Quagmire, whose CUTEY BUNNY 1 is reviewed by Diana Schutz this issue.* Subs: \$11 for 48.* BABYFAT 32 is out. Cover by George Kochell and it's 50c/stamp from CW. New Year's Special: COMPLETE BABYFAT/\$12 pp.* You get THE BEST OF 100 CARTOONS for \$5 from Kenny Moran, 216-B Sherbrook St., Wpg, Can. R3C 2B6. for 50c/stamp each, his minis: CANADIAN BIKER BLUES and THE WINNIPEG SUN.* KNOCKABOUT 4 out from England, an issue making fun of legal definitions of obscenity (see illos by Hunt Emerson and others on this page).* THE COMIX OF TWO CITIES is \$1.50 pp from Howski Studios, POB 804, Langhorne, PA 19047 (ROCK HORROR 3 is \$2 from Howski.)* JUST ANOTHER 8-PAGE WONDER 5 is 50c/stamp from Walt Rodgers, Box 2328, Columbia, NJ 07832. Walt has Brad Foster's WORKS IN PROGRESS, same price.* Hey, I need more panels for BABYFAT! Draw, draw, draw!

THE CARLILE FAMILY AND THE TEMPLE OF REASON

IN FEBRUARY 1820 POLICE ACTING ON A TIP-OFF FROM THE "SOCIETY FOR THE SUPPRESSION OF VILE, BLASPHEMY AND PROFANENESS"



RAIDED A BOOKSHOP IN LONDON'S FLEET STREET—SEIZING THE ENTIRE STOCK OF BOOKS AND PAMPHLETS....



I CAN'T KNOCK JOE FOR NOT BEING A GOOD PROVIDER... WHENEVER I NEEDED ANYTHING TO SATISFY MY EXPENSIVE WHIMS AND FANCIES, WHY, HE'D JUST GO RIGHT OUT AND GET IT FOR ME...



KNOCKABOUT 4



Underground comix were consistently late this year and many promised titles did not appear. CALIFORNIA COMICS 4, rumored for July, is still not at press. Bob Sidebottom told me at Bay Con (11-27-82) that the money has not come through yet, but the book will be published when it does. BIZARRE SEX 10, originally scheduled for July, is rumored at press, but has still not appeared (as of 12-17-82). BOP, which was advertised as a quarterly re comix and music, was supposed to come out in May. It finally came out in August and was cancelled due to poor sales. Crumb's WEIRDO, another quarterly, has been late from the beginning. Three issues appeared in '82. RIP OFF COMIX slowed down in '82 and shifted to magazine format in an attempt to increase sales. If this gets them into the 7-11s, it will be a smart move, but one can't help remembering the fate of the RIP OFF REVIEW OF WESTERN CULTURE. The Last Gasp logo appears on ZAP 10, indicating that The Print Mint has eased out of comic publishing. Ron Turner has been reprinting the ZAPS for awhile now. Publishing less than a dozen comix in '82 indicates that Last Gasp is not focusing heavily on the medium. I asked Larry Todd what he thought of the future of the medium and he said he expected the comix would have to go toward the French album style (perfect bound a la the newest Corben tomes) or they would cease to be. Inflation is doing a job on the comix. With Pacific and other alternative companies charging a dollar for STARSLAYERS and WARPS, is a reader going to go for a \$2.50 ZAP? Or a \$2.95 GATES OF EDEN? The dealers I've talked to say ug sales are way down over '81. Gary Arlington told me a few months ago that his ug regulars no longer come in the store. They used to buy everyone that came out, but they can't afford two and three dollar books. When Reagan was elected, they stopped coming in the store.

1982 UNDERGROUNDS/CHECKLIST

- GAY COMIX 2
- AFTERSHOCK
- KNOCKABOUT 3, 4
- RIP OFF COMIX 10, 11
- FIRST KINGDOM 15
- WEIRDO 4-6
- HOOGA COMICS 3
- GATES OF EDEN 1
- ANTI-SOCIAL COMICS 1
- LAF (Australia)
- IT'S A DOG'S LIFE
- CHERRY PORTART
- COCAINE COMIX 4
- COMMIES FROM MARS 4
- FOUR-FISTED TALES
- JUNIOR JACKALOPE
- SHOCKING FEAR 1
- AMERICAN SPLENDOR 7
- PAPER CUTS 1
- TALES OF JERRY 2
- DEPRAVED COMICS
- FOOD FIRST COMICS
- WILD ANIMALS
- HARDBOILED ANIMAL COMICS
- EATING RAOUL (movie tie-in)
- DIP STORIES 1
- DEAD STORIES
- CUTEY BUNNY 1
- FREAK BROTHERS 7

In Barcelona, EL VIDOPA continued to appear regularly with occasional American reprints and a lot of new art by the regulars.

Army Surplus Komiks Featuring Cutey Bunny #1

When Corporal Kelly O'Hare fondles her magic amulet, she changes to...Cutey Bunny, a sexy, female, superhero rabbit. As she herself would say: Gosharooty! And Cutey Bunny is cute, with that kind of wide-eyed, innocently luscious appeal brought to full, pulsating life by Messrs. Joshua Quagmire and Fatty Tubbins (who???). She is a dumb bunny parodying the quintessential dumb bunny—complete with Cutey Bunny centerfold, several glimpses of flashing garters, and a wardrobe that mainly isn't! Writer Quagmire pokes fun at superheroic myths and comics formulae we've all come to know only too well. Check out the priceless bar scene in "Space Gophers, Inc."—one to rival that of Star Wars! Are we having fun—ny animal renaissance yet?! —Di Schutz





NOW, CAB, YOU'RE
NICE TO ME.

In 1976, Cab Calloway and Bryant Rollins put together OF MINNIE THE MOOCHER AND ME, which was, more or less, an autobiography of Calloway. Most of you are aware that Robert Crumb revived the catchphrase, "Keep on Truckin'" circa 1967, but what you may not be aware of is where he got it and just what tradition he was evoking when he used it. The panel was ripped off almost immediately, became a poster, a bumper strip often seen on the mudflaps of Big Macks, a button--you name it. Grateful Dead sang a song called "Truckin'" on their AMERICAN BEAUTY album. But thirty years before, Truckin' was one of the figures in a dance called The Big Apple (read about it in an issue of LIFE from '37). Now, that LIFE didn't mention a thing about ONCE IN A LIFETIME which, I find, is the origin of the new dance--Truckin'. Lena Horne was in that show, but the stars were Nina Mae McKinney, Ethel Waters, and Aida Ward. Here's what Harry Sobol had to say about this particular Cotton Club review: "It wasn't the singing that got the crowds to the Cotton Club in the show that Lena worked in. It was a new dance--'Truckin',' to music by Rube Bloom and Ted Koehler. The Nicholas Brothers led the chorus girls in the number and that year the entire country trucked."

Duke Ellington played the Cotton Club frequently during the 30s and his trumpeter player was a guy named Cootie Williams. Well, we all know an artist who does a character called Coochy Cooty--Robert Williams. No connection there. Just interesting coincidence. Though the square-shouldered Zoot suits Williams puts on some of his characters appeared first on the Harlem Lindy-hoppers circa 1927 (only much later to be seen worn by the Chicanos in Luis Valdez' recent movie. Originally, according to Calloway's HEPSTER'S DICTIONARY, Zoot referred to "Over-exaggerated as applied to clothes." By the 40s, 'Zoot suits' were manufactured. See Tom Sanchez' novel,

THE ZOOT SUIT MURDERS, source for the Valdez film. See also Haley's THE AUTOBIOGRAPHY OF MALCOLM X.

'Truck,' to the Hepster of the thirties, was going somewhere. "Think I'll truck on down to the ginmill." The dance was introduced at the Cotton Club in 1933.

Calloway's autobiography contains a lot of history relevant to the study of comic art. One of his close friends was Elmer Simms Campbell, the black cartoonist who designed the ESQUIRE logo, Eskey (the little guy with the bug eyes) and did most of the Harem gags run in the mag during the 1930s (ESQUIRE started in 1933 in the format PLAYBOY now uses--only later did the staff shift to the large format--now they're back to a perfect-bound format.) Campbell died of cancer in January of 1972.

Most of you know Calloway from his appearances in the Betty Boop cartoons (they ran from 1930-39 out of the Fleischer Studios), but the form had no status to Calloway and he doesn't even mention Betty in his bio. He refers to the cartoon as a short subject, "a funny version of MINNIE THE MOOCHER."

Calloway is still around. He did his number in THE BLUES BROTHERS. I recommend the book to any of you doing research in the area of early Crumb or those into the music and dance styles of the 30s and 40s. Lots of quotations from reviews and many pictures.

-CLAY GEERDES

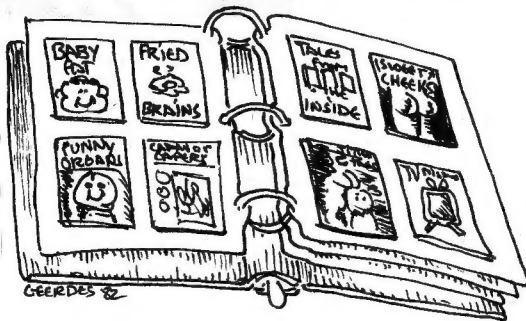
HOLLYWOOD RED: THE AUTOBIOGRAPHY OF LESTER COLE. (1981, Ramparts Press, Palo Alto, 94303).

If you're trying to make your living via writing, drawing, filming, or any of the contemporary creative entertainment arts, Lester Cole has a lot of good inside information to share with you. Cole, one of the Hollywood Ten who went to the joint rather than play ball with the House Un-American Activities Committee, tells what it is like to try to make a living as a writer while maintaining a personal ethic. The question was whether or not America was in fact a country in which one was free to belong to any party or organization one chose. The Committee decided not. What this whole thing boiled down to was a battle between the bosses and the workers. If you try to organize a union and get a fair share of the profits of your labor (scripts, in Cole's case), the bosses label you a Communist and do their best to get you blacklisted and put in jail. In early Hollywood, writers were the creative force, yet they got next to nothing for their labor while the big studios made fortunes off the films. It's a game that started with the old Robber Barons years ago. If the workers or the peasants want a piece of the pie you accuse them of subversion and get them killed or jailed. Steinbeck told

it well in IN DUBIOUS BATTLE (1936) and THE GRAPES OF WRATH (1939). Why was Hollywood attacked by the Committee? Because that was the route to headlines. If the Committee had gone after union organizers in Sioux City Iowa or Pine Rock, Arkansas, they wouldn't have gotten an inch in the New York TIMES, hence the attack on Hollywood. In HOLLYWOOD RED, Cole spells out red-baiting and its ultimate consequences for himself and the Union he founded for writers in Hollywood. He tells the story of Ronald Reagan's shift from the left to the ultra-right. This is a book about the high cost of ethics in America, one you students of the sixties will want to study carefully. Lester Cole is 78 and he's still active--teaches filmwriting at the University of California.

-Clay Geerdes

EXCUSE ME, MIZ. DO YOU KNOW THE WAY TO...



HOW TO STORE YOUR MINI COLLECTION.

Get a large 8 1/2 x 11" binder, the best one you can afford.

Get heavy plastic report covers, not the flimsy ones that wear out at the edges in a few months. The good ones cost from 27¢-35¢ at office supply stores.

Get some heavy 8 1/2 x 11 paper (60-67 pound stock).

Mount four minis on each side of the cardboard and slip inside the plastic sleeve.

You can put the pages in alphabetically or chronologically (use the COLLECTORS GUIDE TO NEWAVE COMIX or THE OFFICIAL GUIDE TO UNDERGROUND AND NEWAVE COMIX for reference).

I have found that one of the large binders will hold my entire collection of COMIX WORLD minis--183 at this writing (12-17-82). In separate binders, I have my sets of CASCADE, COMIX WAVE, and other significant minis (BANANARAMA, GIZMO, GOODIES, etc.).

For mounting, I put one circle of scotch tape on the back of the mini and press it down to the page. This allows me to remove or add a mini without any damage.

This is an easy way to store your mini-collection and a comfortable way to display the comix for friends or other collectors who may stop by.

Another way to bind the minis is to use a wax sealer (available in many instant printing shops). I have a set of my BABYFATS (31 to date) made into one of these big little books.

-CLAY GEERDES

The invention of printing made communication the property of the elite, gave certain factions of society control over others--who controls the flow and content of information controls what people think and ultimately how they will act. Printing transcended the oral tradition thus making language more stable and unified. But did it work out that way? Is the version that is printed necessarily the true one? Of course not. In a class society the printed version is more likely to reflect the interests of those in power than any objective truth. Ironically, just as print took communication out of the hands of ordinary people, the development of higher technology, particularly printing machines a la xerox and Kodak and IBM has now returned print to everyone. All that is necessary is a little know-how and that is simply acquired in any copy shop. Since the instant presses make their money off the machines, they are teaching everyone how to use them. Once you learn to use a copy machine, you can print anything you please; this means you can write your own version and spread it around for people to read. You can do a newsletter about anything. You can write articles, draw comix, paste-up news articles and correct or comment on them--it's now possible to have yoursay instead of accepting the official program. It is no coincidence that the proliferation of small magazines and newaves has accompanied the growth of the printing machines.

The mini-comix are printed on a Xerox 8200. This machine produces a copy that is often sharper than the original. It will reduce artwork and you can print two-sided material on it. The cost is 10¢ a copy or less in most stores and some of them have special rates if you leave the original with them and get it done overnight.



COMIX WORLD 214, February 1, 1983. © Clay Geerdes, All Rights Reserved. Subs: \$6 for 24, \$11 for 48. Logo by David Miller. David did the cover and centerfold for SLEAZY HORROR 5, the first COMIX WORLD MINI-COMIC of '83. (50¢/stamp from CW) and his first ug art appears in BIZARRE SEX 10 (story by Bruce Kalnins). BS10 is \$1.75 from your local dealer. Cover by John Pound and a lot of fine erotic art as you can see from the preview panels. GAY COMIX 3 is \$2. Cover by Burton Clarke. A lot of good humor in this one (nice to see a lot of artists getting beyond those tiresome coming out stories.).



GAY COMIX 3.

©KURT ERICHSEN. 1982.



©CRUSE:82



(JAY KENNEDY)

A reception was held for Byron Werner at the ZOMO art space in Los Angeles on Jan. 9. Byron showed a lot of new paintings (you know him as the brains behind FAMOUS POTATOES.)* Ray Zone sent me the third issue of ZOMOID ILLUSTRATIONS which he says is the first "comic generated entirely on a computer/printer." 25¢/St. will get you ZOMOID, 128 N. New Hampshire Los Angeles, CA 90004.* ALTERNATIVE CHOICE COMICS 1 is \$1 pp from Back Pocket Comics, 1040 Aurora Ave., St. Paul, MN 55104.* CRAZY MEN COMIX is \$1.25/37¢ st. from Michael Roden, 611 Garfield, Milford OH 44150.* THE AWFUL TRUTH COMICS 3 is 50¢/stamp from Henry Arkelian, Box 667, S. Orange, N J 07079.* ESSAR COMICS 5 is \$1 from S. R. Bullock, POB 607, Nortonville, KY 42442.* MIKE HILL does a zine called THE WORKER POET which is open to contributors. \$1 and a stamp will get you #1. 29 Laurel Ave., Oil City PA 16301.* SWELL PARTY is \$1 from Severn Institute, 7 Pafel, 21401.*

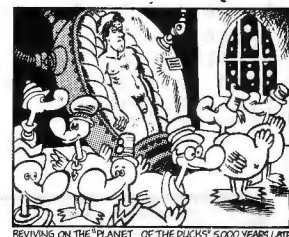


BIZARRE SEX 10

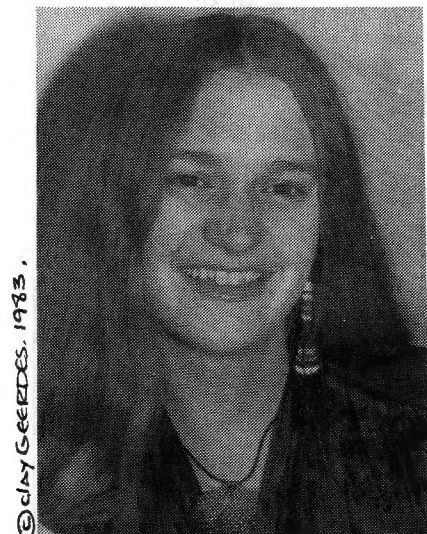
ROUND
WALLER
COLWELL
STILES
©1982



© FUGATE '82



Collecting of mainstream comics is under the control of the industry, while the collection of undergrounds and alternatives and newwaves remains a freelance operation, open to anyone, but limited to those who know how to find out where to start their hunt. What we have in the mainstream are preselected industry-manufactured collector's items. If you see the words collector's item on the cover of something, it usually isn't worth collecting. Remember HOWARD THE DUCK? SHAZAM? Can't give them away today. Truth is, anything reproduced a million times is of questionable value. If it ever does become rare, it will be due to manipulation; i.e., because someone or some company had most of the copies destroyed. Those who have collections of newwaves will have the truly unique and rare collections from this period in comic history. There are only 50-100 copies of these mags. This makes them scarce from the beginning. C.G.



(TELEGRAPH WIRE'S DI SCHUTZ)

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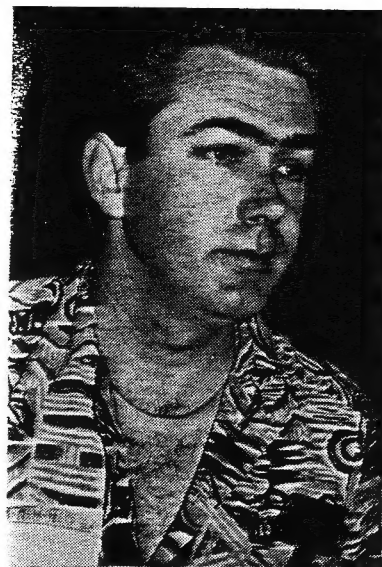
©CLAY GEERDES. 1983.



COMIX WORLD 215. February 15, 1983. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Eric Vincent.* COMIX WAVE 12 is out for \$1.50 pp. 20 pages.* New mini-comix from CW thusfar this year: SLEAZY HORROR 5, WEIRD PROFESSIONS, OLD GIRL FRIENDS, BABYFAT 32, 33 (Valentino cover) WAD 2 (Jim Williams), WEIRD BABYSITTER (Holman/Dissmeyer), CUBE COMIX, ZOMBIES ON PARADE, AND LIQUID LOVE COMIX (all by Mike Urban), FRIED BRAINS 8 (Vojtko issue), PUNKOMIX 2 (Fiorilla et al) and HOSTILER HUMOR (Siergey and others). All these little classics are 50¢/stamp from CW or \$5 for all 13. I need a little help on the postage, guys. SASE for returned artwork and copies.* That gentleman in the Hawaiian shirt is ROBERT WILLIAMS, ZAP artist and painter of note. He will be in the Bay Area signing stuff--Feb 19 at COMICS & COMIX 700 Lombard store in San Francisco (1-3 pm); Sun Feb 20 at



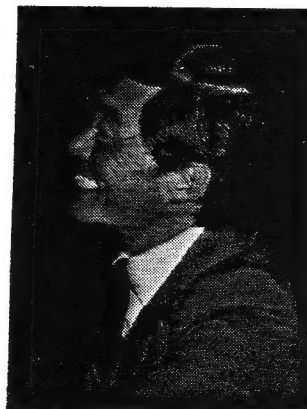
and further ordering that all the flyers with DV on them be destroyed. Prowse was not scheduled to appear in the uniform, but someone else had been hired to do that chore. Well, the store cancelled the costume in deference to Lucasfilm, but the question is whether or not Lucasfilm is in the right here. I think not. The Darth Vader helmet and costume are sold in toy stores all over Berkeley. I think I have the right to wear that costume anywhere I please after purchasing it. I already paid for the use of it in such a case and Lucasfilm has the royalty. The same goes for any kind of mask or costume. Is Lucasfilm suggesting that all of the Darth Vaders I have seen at costume contests at the various cons the past few years are violating their



C & C's Berkeley store, 2461 Telegraph from noon to 4. At the Berk show, there will be a slide show, door prizes, refreshments!* Joe Staton (E-MAN) will be at the Berkeley store Fri, Feb 25 from 6-9 PM. See him in Palo Alto Feb 26 from 1-4. TARNISHING THE DARTH VADER IMAGE?? Would you believe that Lucasfilm sent a threatening letter to Comics & Comix over the usage of Darth Vader's image on a flyer? True. David Prowse, who inhabits the Darth Vader uniform in STAR WARS, signed

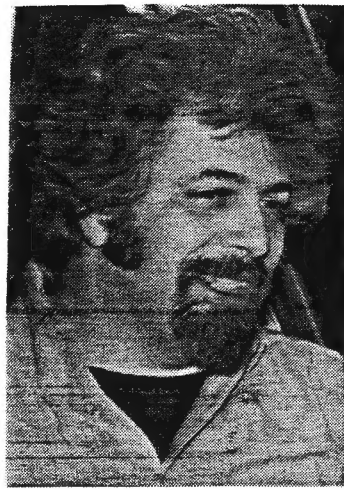
to appear at C & C's Berkeley Store at a benefit for United Way. The store advertised the event with a flyer on which appeared the broad outline of Darth Vader. So did Lucasfilm call up and say 'Hey, guys, next time ask us first, okay?' No. Along comes a three-page letter from Associate Counsel Roberta Cairney ordering the store not to have someone on the scene in a DV costume

copyright? Are they suggesting that you apply to their legal department for permission to dress up like DV at the next Con? I think the fans should write to them and let them know that next year, not this one, is 1984.* And since when does anyone in their right mind threaten to sue someone for doing publicity for one of their characters? Next month, they'll be around wanting free PR from the fan press and the stores for RETURN OF THE JEDI (No, it was REVENGE, but the Jedi are too nice to seek revenge, so now it's RETURN).* Dancing at CREATION CON in January was ZAHIA and looking up at her is GEORGE TAKEI, Mr. Sulu from STAR TREK. Takei made my day with that hilarious description of STAR TREK: THE MOTION PICTURE. He described it as a sexual metaphor. Told us about the Way Shatner approached the ENTERPRISE, walked around it admiringly, then entered it from the rear. That brought the packed house down. The fans love George and he was like visiting royalty. Spent a couple of hours signing Trekkie paraphernalia. Next Creation Con is APRIL 9 and 10. C.G.



MORE STUFF: Gary Whitney is back on the Newave scene with PRACTICAL COMIX. 75¢ pp from 901 Washington #2W, Evanston, IL 60202.* Spain next to you here. He was at the Creation bash drawing Trashmen and selling posters and t-shirts. He did the Buick.* The Punk Queen is from PUNKOMIX 2. Brad Foster did it. Think that's sexist? tsk! tsk! You been in a New Wave rock club lately? I think DOONESBURY is gone for good. Who ever took 20 months off and came back? Doncha think Dustin Hoffman looks better in drag? If Dustin, can Pacino and DeNiro and the other Hollywood guys be far behind? Could you see Burt Reynolds in drag as a transvestite hooker on some cop show? And, no, I did not believe Julie Andrews as a man in VICTOR VICTORIA, but Bob Preston's drag number would have had the Cockettes in stitches. Who they? A drag theater company who worked the Palace in North Beach back in 1969-72.* For two bits and a stamp, I'll send you a copy of THE NEWAVE MANIFESTO.* In PLANET OF THE APES, the atomic bomb is worshipped as a "holy weapon of peace." Now we know where Ronald Reagan got his philosophy.* VELVET magazine asked Robert Bloch a question about pornography and he replied, "I've seen some of the films and underground comics..." Gee, I didn't know they were anything like THAT. Bloch has just updated PSYCHO and turned Norman loose in the modern world.* Doug Bryson has a unique zine out. 75¢ from him at 2104 Septiembre, El Paso, TX 79935.* MONDAY FUNNIES 9 came in. \$1.75 from PASTIME, Box 19818, Portland, ORE 97219. They use contributions. Exposure but no pay. Standard comic size, color covers. Send stats.* Michael T. Gilbert's work collected in STRANGE BREW. \$3.50 at local stores.

-CLAY GEERDES



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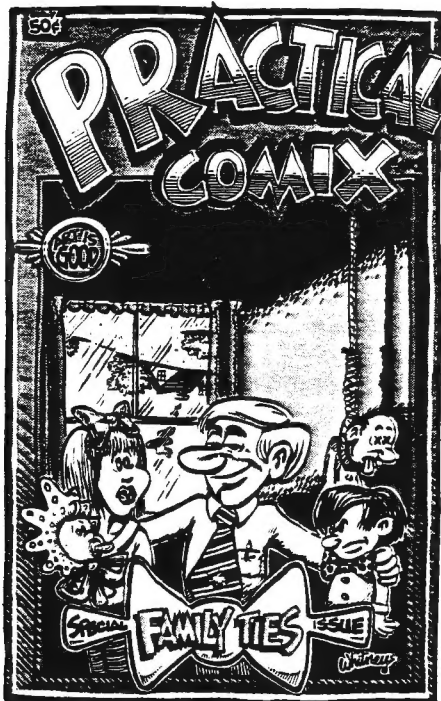
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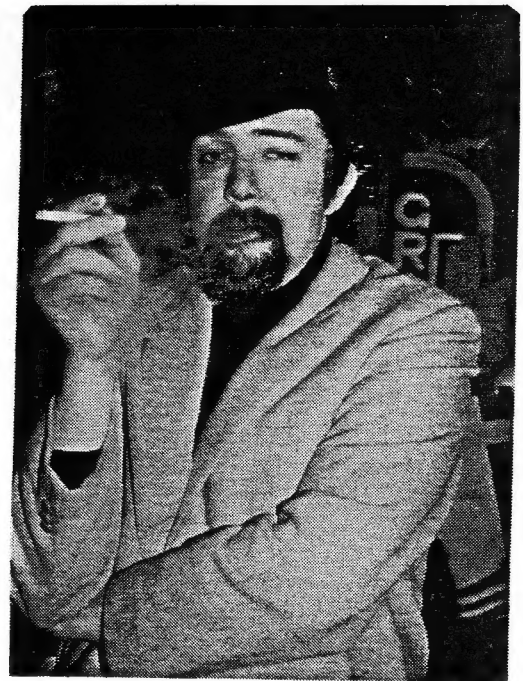


Trudeau bows out



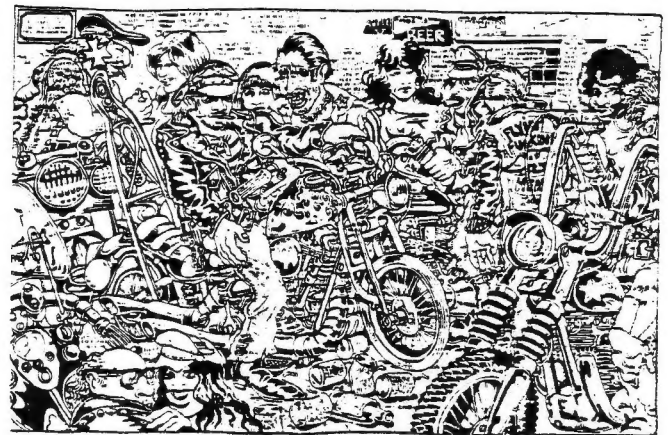
The characters in "Doonesbury" are going into hibernation as Garry Trudeau goes on sabbatical. "Doonesbury," whose last panel ran today, will be missed in more than 700 newspapers. Trudeau, 34, who has drawn the strip for 12 years, won the Pulitzer Prize for editorial cartooning in 1975.





S. CLAY WILSON

©1983. C.G.



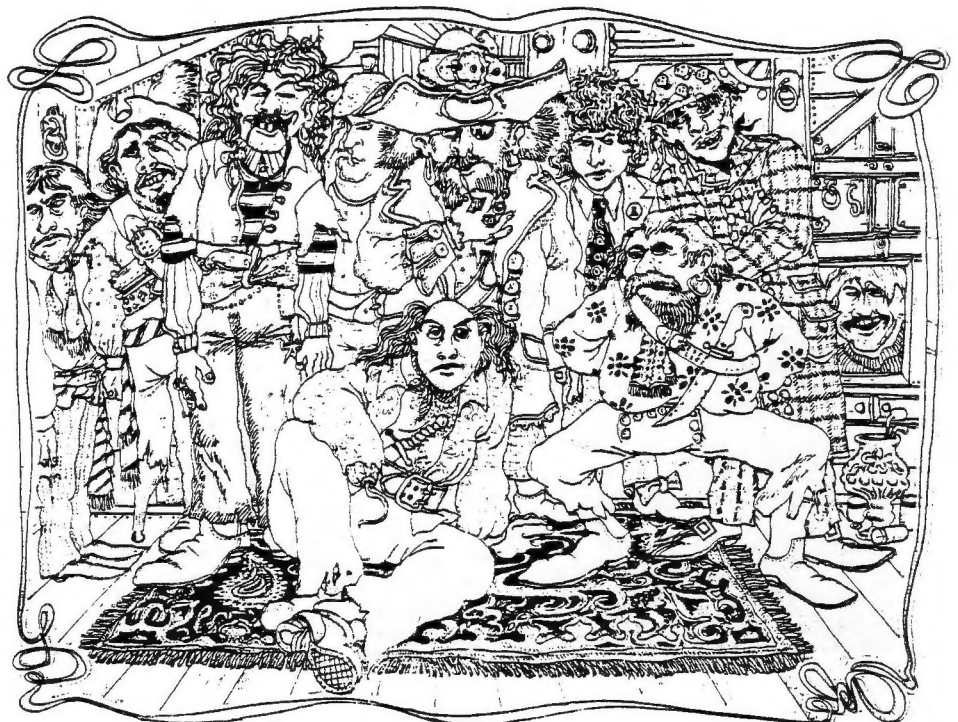
COMIX WORLD 216. March 1, 1983. ©Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$6 for 24, \$11 for 48. New minis: BABYFAT 34 & DANCE OF DEATH 6/50¢ stamp ea.* S. Clay Wilson increased his stature as an artist with a recent show in New York. One of the original ZAP artists, Wilson's work has appeared in BENT, 2, 22, SAN FRANCISCO COMIC BOOK, CHECKERED DEMON, SNATCH, FELCH, and other works too numerous to list here. Instead of running something recent, I thought you fans and collectors would like to see some of the drawings from Wilson's first major publication. DRAWINGS now sells for \$80-100.

-Clay Geerdes



**DRAWINGS BY
S. CLAY WILSON
2.00**

PRINTED IN SAN FRANCISCO BY THE SAN FRANCISCO GRAPHIC ARTS
SOCIETY FOR S. CLAY WILSON IN A LIMITED EDITION OF 1000
PUBLISHED BY THE SAN FRANCISCO COMIC BOOK CO MARCH 1983
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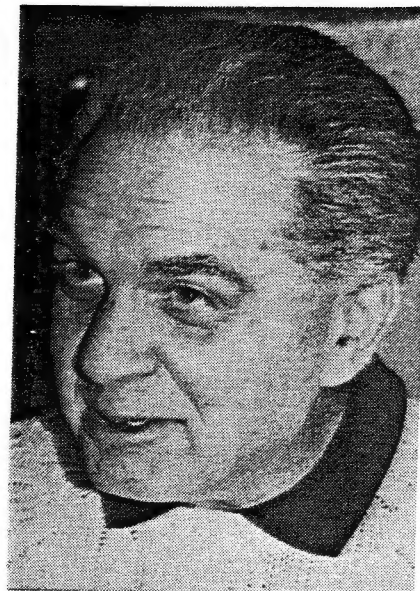


CAPTAIN VICTORY AND THE GALACTIC RANGERS is the latest in a long line of superheroes created by Jack Kirby. The series, published by Pacific Comics out of San Diego, assimilates elements from many contemporary and nostalgic science-fiction films. Unlike CAPTAIN AMERICA, who was virtually invulnerable like SUPERMAN, CAPTAIN VICTORY, commander of the starship, Tiger, is often killed in the line of duty. His demises are shortlived, however, because of an almost endless supply of clones. He

JACK KIRBY

Jack Kirby has been the hot center of mainstream comics for as long as I can remember. Born in New York on the Lower East Side, Jack spent a lot of his young years hustling a living on the streets, selling papers, doing what jobs he could get. He started Pratt, but had to drop out when his Dad lost his job. He worked and went to the movies and to this day when he speaks at conventions, he cites movies as his major influence. He broke into the business as an inbetweener for Fleischer in 1932 and his experience working out the action sequences for POPEYE was to pay off almost a decade later when he got the go ahead to do CAPTAIN

AMERICA for Timely. During the thirties, the years when comic books were developing out of collections of reprints a la FAMOUS FUNNIES, KING, and POPULAR, Kirby worked for dozens of studios, drawing under pseudonyms like Fred Sande, Curt Davis, Lance Kirby, and Jack Cortez. Companies like Fiction House used standard names and characters, hiring or contracting out a lot of the work to freelancers. Kirby signed his own name for the first time in 1940, to RED RAVEN. He was drafted in 1943 and served in the war under Patton. Anyone who has read Kirby knows how thoroughly he has used his experiences in the war--indeed, CAPTAIN VICTORY and the action that takes place in the book is more related to World War II than it is to the type of interplanetary space shenanigans that go on in STAR WARS. After his discharge, Jack got back into comics and he hasn't been idle since. It was Kirby who started the group books (YOUNG ALLIES, 1941). Today's most popular titles, X-MEN, NEW MUTANTS, TEEN TITANS are all extensions of Kirby's original concepts. He was a major figure in the Silver Age of Marvel (60s), and he told a Creation Con audience recently that he is working on a graphic novel which will resolve the NEW GODS/FOREVER PEOPLE. C.G.



has as many lives as a cat and in the current series, his nemesis, LIGHTNING LADY is also reborn. One of the mutants who becomes a Galactic Ranger is Mister Mind. Fans of Captain Marvel may remember that the original Mr. Mind was a worm with a radio around his neck. Jack's newest character is SILVER STAR, kind of a cross between the BIONIC MAN & THE SILVER SURFER.





COMIX WORLD 217. Mar 10, 1983. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$11 for 48. Logo by Gary Whitney. Gary worked with Jay Lynch on PHOEBE AND THE PIGEON PEOPLE.* COMIX WAVE 12 is \$1.50 pp from me. 20 pages of Newave art. #13 out this month.* The tortoise and the hare were drawn by Brad Foster and appear on the cover of an AESOP'S FABLES coloring book. Look for it in your local gift shop along with other books by Troubador Press.* At right, a panel from Milton Knight Jr.'s HUGO No. 1 Fairy tales, funny animals, and funny people. 8 1/2 x 11", 32 pg, 8/W/4 color cover. \$1.50 cover. From Fantagraphics, 196 West Haviland Ln, Stamford, CT 06903. 50¢ post.* NOISE CANDY is 8 1/2 x 11, 16 pgs 8W guts & cover. \$1.75 pp from COMIC CITY, 3149 1/2 Hennepin, Minneapolis, MN 55408. Art by Larry Becker Rich Larson, Dennis Wolf, and Billy Fugate.* Book 17 of Jack Katz' amazing FIRST KINGDOM is out.



© Milton Knight Jr., 1983



© Jack & Carolyn Katz. 1983.

NEWAVE ACTION: V.D. CAGE #2. 75¢ from Scott Stevens, 2208 Parkside #117, Mesquite, TX 75150. SASQUATCH 1 50¢ STEVE WILLIS, 1121 W. Jackson, Olymp. Wash 98502. NEWAVE EAST. 50¢ stamp from Garry Hardman, RD 2, Sherrod Hill Rd, Edinboro, PA 16412. LUGNUTS, PORNO FROG, BULLHORN, & COUPONS. 50¢ ea from Bob Vojtko, 315 Nebraska Ave, Lorain, OH 44052. Bob's TIMES R TUFF is \$1.50/2 stamps. From CW, BABYFAT 35, TWO-FISTED CARTOONIST, 50¢ stamp each.





U.S. 1 is Marvel Comics' imitation of the KNIGHT RIDER. Rationale for this promo comic (a toy and animated tv show are in the works) is that all heroes do not need to wear capes and tights. Sometimes a truck driver can be a hero, but is Ulysses Solomon Archer indeed heroic? Why? Because he rejects his education and goes back to driving a truck? Because he is dumb enough to go into the occupation that killed his parents? Because he is blond and blue-eyed and wears red, white and blue clothes? Because he is the latest bionic cliché? All Marvel comics are filled with simplistic clichés, with absurd conflicts between superheroes and supervillains, but when the editorial board researchers decide to descend into contemporary realism, the entire universe shivers with embarrassment. U.S.A. goes to college where he ends up with "degrees in computer program design, electronics engineering, all kinds of things." Fact is, in college you get a degree in a subject you major in; computer programming is taught in the business department and Electronics Engineering in another department; and "all kinds of things" taught in various other departments. And it's rather unlikely that a quarterback who managed to graduate Magna Cum Laude would ever think of his trucking background again let alone throw out all he has learned to go back to driving a rig. Now I'm sure there are many educated truckers, particularly in this time when academic jobs have dried up, but it's doubtful any of them could relate to Ulysses Archer who fails to exhibit any intelligence whatsoever in his overall lifestyle--his motives do not reveal any intelligence; rather they reveal

simply the plot manipulations of Marvel's editors--I mean, where was that truck going on that mountain road? What was it hauling? Why was it unmarked? Trucks are never unmarked. All carry the company logo on the trailer rig and on the cab door. The whole scene was meaningless and stupid, designed to set up a simpleminded revenge theme, one of Marvel's favorite clichés, a leftover from the 8 Westerns. That's the major problem with anything Marvel does--It's easier to go with the formula than to devise something new, easier to swipe KNIGHT RIDER or THE BIONIC MAN than to create, simpler just to use the same tiresome layouts over and over than to work out new ones--ah, those boring "wheels of fate."

Why so little of the reality of modern trucking when so much is available? Why not talk to some truckers? I'm sure the Teamsters' union would send over some notes, perhaps a glossary of terms? Why this thinskin throwback to GHOST RIDER and SON OF SATAN (yeah, I know this Highwayman and his "demons")--well, it's only a comic book, huh?

Not to me. To me, U.S.A. isn't even the ghost of a good comic book. -CLAY GEERDES



"By now, I'm sure you are aware of the big change in THE BUYER'S GUIDE. On a personal basis, I think it appears to be a big loss for COMICS/COMIX fans. The tone and temper of the paper has been severely jerked around. The new direction will probably eliminate the small advertisers who gave the publication its 'special' quality. Slickness was not the essence of TBG and it is difficult to see why any casual observer would miss this. If it is dismissed as unimportant, then we don't have

TBG anymore; we have a completely new product. The increase in ad rates lops off a good portion of the regular contributors. The requirement for submission of 'confidential' material on references and finances smacks of 1984, especially after dealing with the paper for years without problems. Throw in the censorship issue and the format restriction on feature writers--it is sad."

-Vernon Grant 2-7-83

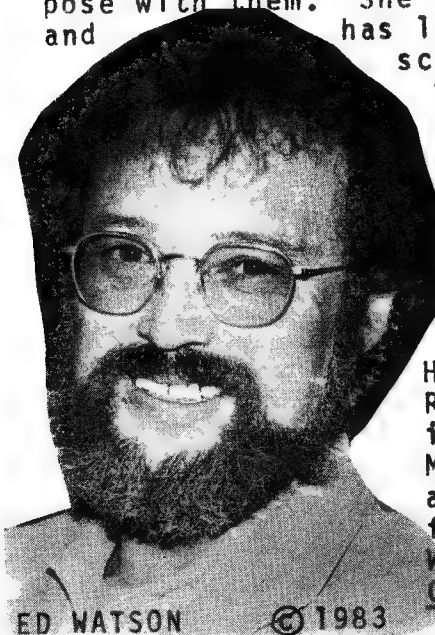
R.I.P. THE BUYERS GUIDE TO COMIC FANDOM. Alan Light sold the GUIDE to a stamp collector last year. Don and Maggie Thompson were hired to edit the new GUIDE. Well, I just got #482, the new GUIDE in the new cleaned up, computerized format and I can't lie to you; I was disappointed and bored. The ad rates are way up, which knocks out the 'little guy' for good (because WE have to pay for all that computerized typesetting whether we want it or not) and from the looks of things, very little is left of the sloppy old fan-oriented TBG we all used for many years. The front page tells me what's happening at Charlton, Harvey, Warren, and Western, then throws in some headline promo for a couple of Marvels--well, that's not what interests me, and I know it's not what interests a lot of you--what that tells me is that this new GUIDE is going to be industry oriented and that puts it in the same category as the COMICS JOURNAL, COMICS SCENE, and most of the other hypezines now in existence. I read over the ad hype from the new GUIDE and it presumes that technology is the greatest thing that could have happened to us, that we need or want our stuff done by a computer, that we need justified type so that what we do looks just like everything anyone else does. The day when anyone can buy a fourth of a page for \$20 and put in anything is gone. I mean this new GUIDE is bland as hell. In the old TBG we had variety and funky styles and rank amateurism and it was fun. Now we have what looks like a Midwestern poultry journal. No, I don't blame Don and Maggie; they're just working for the company (and since they have announced they will buy some articles and stuff from readers, it will be nice to see some of those ad profits recycled to creative people instead of overstuffing the pockets of the already rich); I'm just lamenting the passing of what was, for better or worse, a medium for all of us, and not just a front page hypesheet for the Eastern comics establishment. Ah, well, just don't try to tell me this COMICS BUYERS GUIDE is new, because it projects an image of ultra-conservatism to the right of His Highness Ronald Reagan and to me it symbolizes further control over comic collecting by the rich.

-CLAY GEERDES
2-1-83



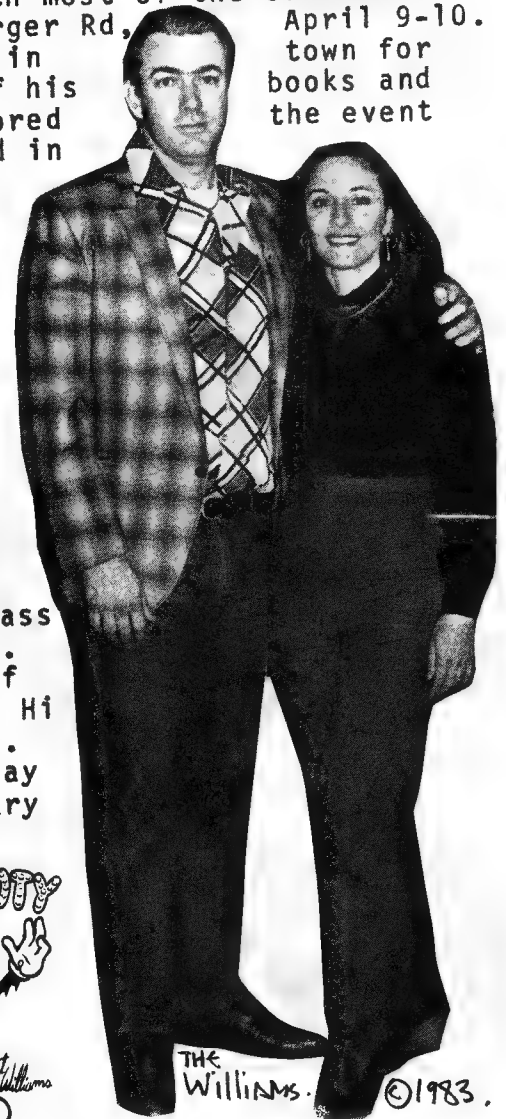
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COMIX WORLD 218. April 1, 1982. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by George Erling. George has collected some of his unpublished stuff in a zine called EXTRA COMIX. \$1 from him, 357 Newark Pompton Turnpike, Pompton Plains, N J 07444.* My new pubs are: THE VAULT OF HUMOR (Jim Williams' cover, art by Miller, Siergey, Holman, Dissmeyer, et al). This one is 16 pages, digest-size. \$1.37 pp.* New CW minis include: Dissmeyer's TWO-FISTED CARTOONIST, BABYFAT 35, and LITTLE BOOK OF BIG TITS 5. Minis run 50¢/stamp and I send a list of all of them with most of the orders.* CREATION CON in Oakland at the Hyatt, 455 Hegenberger Rd, April 9-10. I will attend.* Robert and Suzanne Williams were in town for books and the event a few days this February. Williams signed some of his and it was well attended. Among those who stopped in to say hello were Ed Watson (Lovetree artist--his work appears in all the issues of CALIFORNIA COMICS), Bob Sidebottom, Al Davoren, S. Clay Wilson, Greg Irons, Tim Boxell. Nice gossipy afternoon. Sidebottom, who owns a collectors' store in San Jose, said he would publish a new issue of CALIFORNIA COMICS (the 4th) when the backing came through. I'm working on a piece on the Japanese robots and Zahia came by to pose with them. She's a belly dancer, teacher, and has long been a part of the comix scene. Told me she was on her way to a party where she was going to visit with Patricia Moodian who is now playing bass guitar with a punk rock band. Pat edited the first issue of WIMMEN'S COMIX back in '71. Hi Pat.* CEREBUS 46 and 47 out. At your local dealer.* S. Clay Wilson interviewed in February HIGH TIMES. Wilson talks to Robert Williams in March HEAVY METAL.* VORTEX 1 is a beauty. \$2.50 pp from 493-A Bloor St W, Toronto, Ont. Canada M5S 1Y2. -Clay Geerdes



ED WATSON

© 1983



THE WILLIAMS.

© 1983.

AND DON'T FORGET...



THE COMIX WAVE LETTER.

Beginning in April of this year, I will publish one issue of COMIX WORLD and one of COMIX WAVE. Readers will get both by mail as usual. WAVE will contain plugs for all the minis and newave comix you've sent me. Artists who want a COMIX WAVE brochure should send me an SASE. C.G.



50¢/STAMP / CW Mini.

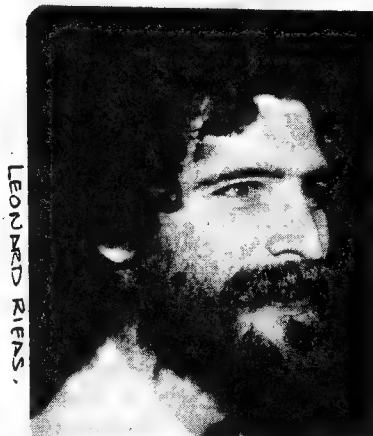
I Saw It -- review by Diana Schutz

This is the story of Keiji Nakazawa, Japanese cartoonist and survivor of the 1945 devastation of Hiroshima. Originally published in black and white in the September '72 issue of the Japanese comic book *Shonen Jampu*, *I Saw It* is the English translation of Nakazawa's autobiography, presented in full, sometimes horrific colour, courtesy of Leonard Rifas' EDUCOMICS.

Though Nakazawa has previously delivered his anti-nuclear message to the American public in the *Gen* series (*Gen of Hiroshima* and *Barefoot Gen*), the current re-telling of his story in the first person is a more intimate look at the bombing of Hiroshima and its long-ranging effects on the author. The first half of this 50-page comic chronicles the life of young Keiji, a frightened six-year old at the time of the bombing. Through the child's eyes we see the events of that fateful day, the crushed buildings, the raging fires, and grotesque-looking survivors, mobile corpses crying for water, dragging their melted skin along the ground. We follow Keiji as he runs screaming for his mother and gasp with him as he stumbles over a disembodied arm, hearing the bones crunch beneath his feet. We learn of his mother's despair and frustration as she tells her young son how she was unable to rescue Keiji's father and younger sister and brother, buried in the fallen ruins of their house, and how she was finally dragged away to safety, tormented by the death cries of her family as the fires consumed them. We see the aftermath of the bombing: the days of hunger and poverty, the charred bodies littering the streets, the illnesses due to radioactive fall-

out and malnutrition. No, this comic is not pretty--but neither is war. And just as the innocent are not spared the atrocities of war, nor does Nakazawa spare his reader.

The second half of *I Saw It* focuses on Keiji's troubled growth, his resentment of the bomb and the changes it has wrought in his young life, and his psychological salvation through cartooning. Life was not easy for Keiji Nakazawa, but driven by the hard times and his determination to survive, the artist managed to somehow beat overwhelming odds, and continues today to practice his craft. His past remains, however, and by bringing it to his reader, he educates us all in the horrible destructive power of nuclear weapons and the necessity for their elimination.



LEONARD RIFAS.

©1983.

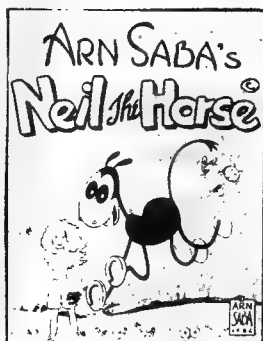
EDUCOMICS publisher Leonard Rifas is, in no small way, Nakazawa's cohort in his efforts for peace and enlightenment. EDUCOMICS' earlier books, however, have all been published in black and white--a format which is, generally, a lesser seller in the comic marketplace. With *I Saw It*'s transition to four-colour, and the consequent probability of enhanced sales, Rifas has taken a very significant step towards educating the masses.

So do yourself a favour and put out the paltry couple of dollars for *I Saw It*. You may find yourself appalled, but you'll learn something in the process. You owe it to yourself and now's the time. Remember: 1984 is right around the corner.



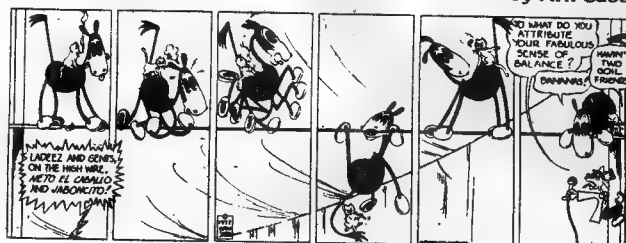
DOGBOY 1, STRAPPED COMIC, 20¢ pp from CAT-HEAD COMICS, POB 982, EUGENE OR 97440

NEXT ISSUE, DI REVIEWS
NEIL THE HORSE!



NEIL THE HORSE

by Arn Saba

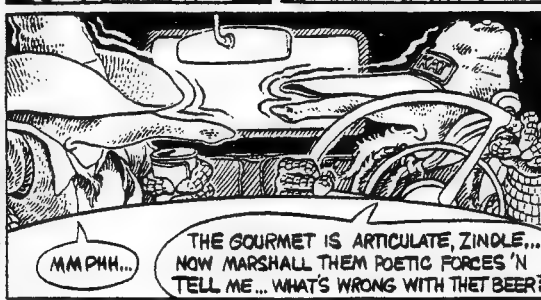
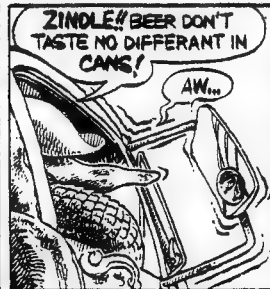
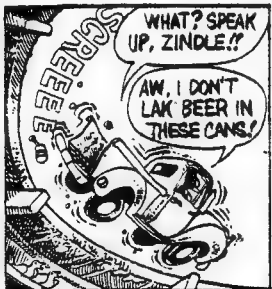
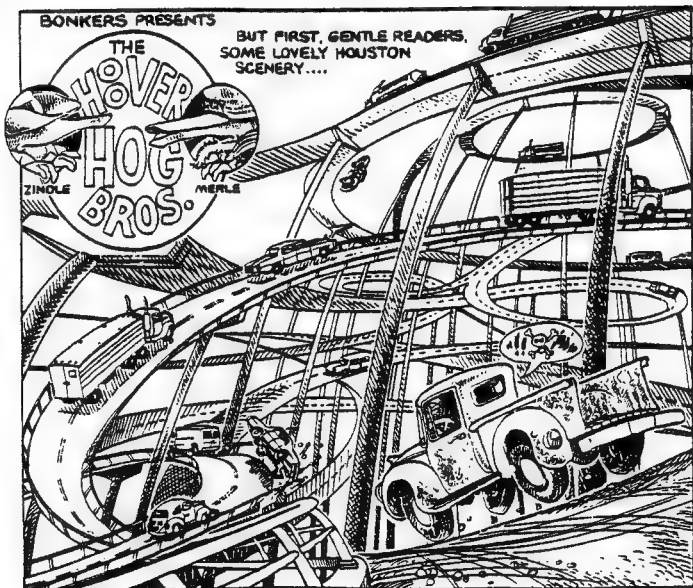


©ARN SABA.



Spread around you are samples of EL VIRORA artwork, some from the MUSIC SPECIAL and some from #36. The Spanish do not have a problem with cartoons and music like the Americans. Don't see any cartoons to speak of in POLLING STONE or CREAM, but one of the main pubs in Spain in years past was ROCK COMIX. There is a MAKOKI solo out this year. More ug action in Barcelona than in the Bay Area these days.* Robert Armstrong at the Comics & Comix store March 20, promoting t-v watching and the COUCH POTATOES NEWSLETTER. He's the author of the MICKEY RATS. A new one coming out sometime this year, hopefully.* FOUR-FISTED TALES 2 is \$2 pp from 405 Ortega Ave., Mt. View, CA 94040. * ROCKETEER is one of the best stories I've ever read in comics and the art is superlative. Kudos to Dave Stevens. I was thinking of entering that Betty Page look-alike contest, but my tits are too small. Can't have everything, huh?*

If THE MYSTERY OF WOOLVERINE WOO-BAIT doesn't make you lose your lunch, well, it's \$6.50 pp from Joe Coleman, POB 1416, NYC 10009. A big artzine like RAW and worth the investment. C.G.



ARN SABA'S Neil the Horse

is a comic book!
Published bi-monthly
by Aardvark-Vanaheim Inc.



Neil the Horse #1 -- review by Diana Schutz

Arn Saba is a soft-spoken, gentle man, whose unassuming modesty belies an eccentric and delightfully fertile imagination--alluded to only by the constant twinkle playing about the Canadian's eyes! In 1974, at the age of 27, Arn created a naively optimistic horse, Neil by name, with an impossible anatomy and an all-consuming penchant for bananas! And today, nine years down the road, this wide-eyed funny animal is just beginning to get a taste of long-due recognition with the advent of *Neil the Horse Comics and Stories*, published by those intrepid folks at Aardvark-Vanaheim, Deni and Dave Sim.

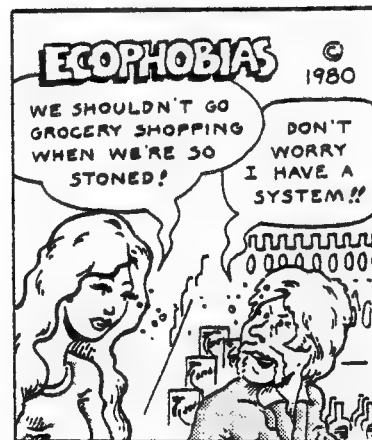
Neil #1 is the first in a proposed eight-issue mini-series featuring the horse himself, along with his faithful companions, Soapy and Mam'selle Poupée. Soapy is a cigar-chomping cat who, with his street smarts and sardonic wit, is the perfect foil for Neil's warm-hearted good nature. And Poupée, ah the beautiful Mam'selle, is truly a living doll: drawn as a marionette without strings, she is an aspiring actress of French descent who moves with the grace of a dancer, looking for love with a wide-open heart. Together, this charming trio find themselves the focus of a myriad of wild and wondrous adventures, often the result of Neil's banana-loving foibles!

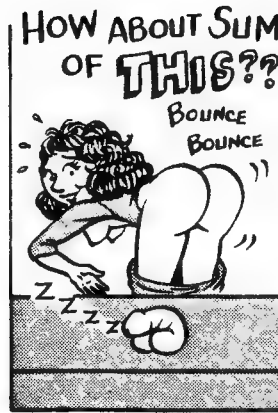
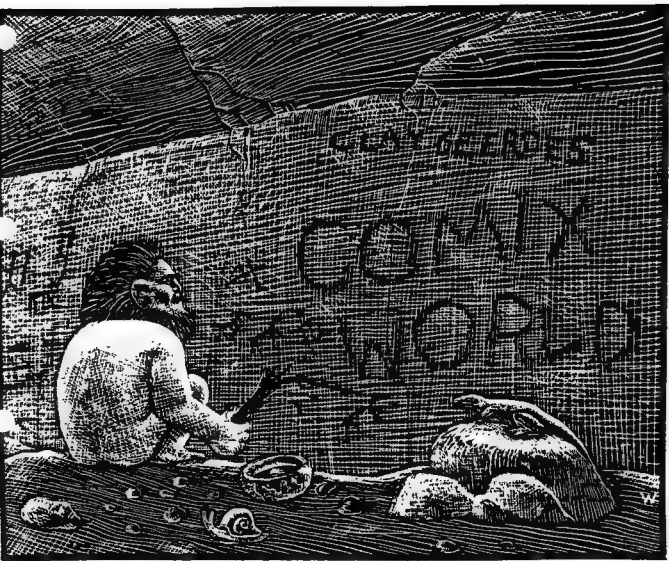
Neil the Horse #1 is a merry conglomeration of early strips (originally published in the *Menominee Falls Guardian* and several Canadian newspapers) as well as longer stories, both old and new, which find Neil romping across the roofs of Bananaburg and, in one case, tumbling all the way down to Hell! Saba's fine-lined artwork is a visual delight--wonderfully expressive and sprinkled with nice small touches like disembodied hands protruding up through the ground, waving at the reader, or tiny hamburgers showing up in the unlikelyst of spots! Some of this whimsical detail is unfortunately absent from "Sur les Toits de Bananaburg", a more recent story inked by Warren Greenwood, but the unadulterated enchantment of Saba's storytelling is nonetheless preserved--and enhanced by the guest appearance of Greenwood's own Space Dog!

The inside back cover is another joy, especially to all Katy Keene fans, as it features a Mam'selle Poupée pin-up page, with costumes befitting the "Great Women of Ze Comics" such as Daisy Mae, Sheena, and Little Orphan Annie, all rendered by Barb Rausch, a longtime Katy-proponent and talented artist in her own right.

Arn Saba is also a gifted writer, and quiet little insights peek out from all corners of his stories, gleefully catching the unsuspecting reader. His excellent use of language--especially his light-hearted word-playing--is a real treat. The Neil stories work on many levels and can be appreciated by both children and adults, a testament to Saba's ingenuity as a wordsmith. The Barks influence is apparent throughout and, in fact, Arn has dedicated this issue to the great man himself with a winsome illustration of Neil whose silhouette, shading the wall behind him, takes on the unmistakable form of Donald Duck!

Neil the Horse is, by far, one of the best comics to emerge in today's marketplace. And this is only the first issue! With another seven to go, 1983 is decidedly looking up!



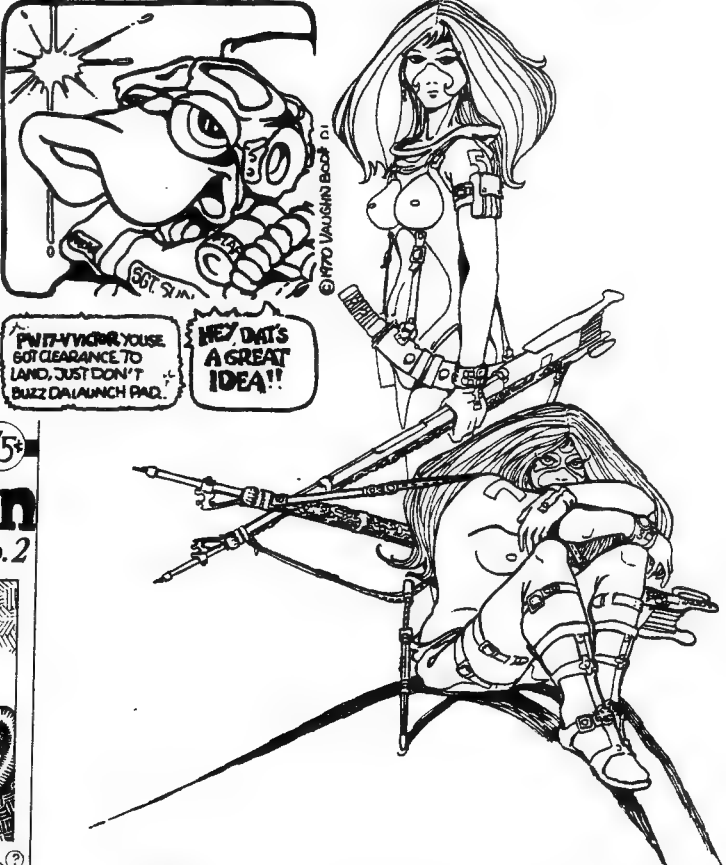


COMIX WORLD 220. May 1, 1983. © Clay Geerdes, Box 7081, Berkeley CA 94707. All Rights Reserved. Logo by Larry Weir, who did ROBOT FIELDS, one of the earliest of the mini-comix.* SUBSCRIBERS NOTE: I've reorganized my trip so that one of the monthly newsletters has a COMIX WORLD logo and the other a COMIX WAVE logo. You'll still get them both--that's what the new number code means on your mailing label.* David Miller and I went over to the Oakland Hyatt for Creation Con Sat April 9. It was mostly a commercial con, mostly kids in search of Sci-fi crapola and straight comics. Zomboid trekkies in search of a decaying Spock. Ah, think of the tension of this era of mega-serials! Han Solo is cast in bronze, floating out there in hyperspace somewhere. Luke is being fitted for a bionic hand, and his Daddy Darth Vader is probably having a few laughs with his droggies in some Venusian grog shop. E.T. got aced out by Ghandi at the Academy Awards which shows there is still some discretion in this fantasy-mad country. Ron Turner handed me WEIRDO 7 and JUNKWAFFEL 5. WEIRDO has Crumb, Robert Williams, and pain in it as I predicted last year when someone tried to tell me it would actually become a showcase for new artists. JUNKWAFFEL is culled from unpublished Bode art; it was put together by Barbara who now owns the copyrights on most of the material. I'm told Mark Bode inked some of it and Larry Todd did some of the lettering. Both books are magazine style and go for \$2.50. C.G.



JUNKWAFFEL[®]

by VAUGHN BODE



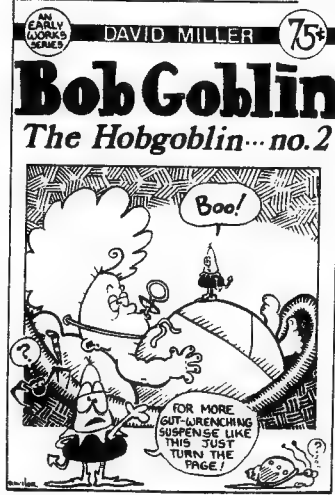
Comics²⁴

DAVID MILLER

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© SPAIN. TRASHMAN. WEIRDO 7

VIOLENCE: Every notice that the moments of high intensity in most comics and films have to do with either violence or sex or sexual violence? Here is Spain's Trashman smacking a woman. Here is Slaughterman getting one in the face from his wife (and Slaughterman comes across as a bumbling superhero in issue 1, not the kind of tough guy you'll find hanging with the Omega Men or the X-Men). And mid-page, we find Wolverine MacAlistaire taking out an opponent with the butt of his gun in Bill Loeb's JOURNEY (Aardvark-Vanaheim). The firecracker up the cat's ass is courtesy of



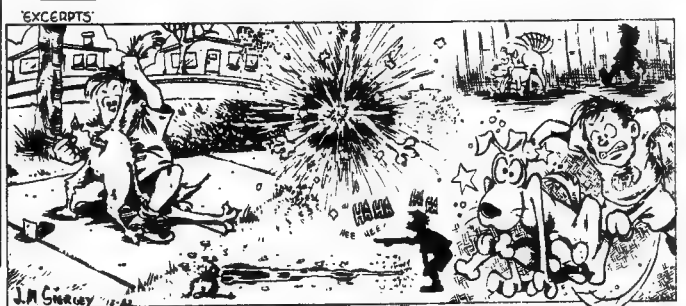
© GERRY GIOVINCO / SLAUGHTERMAN

Jim Siergey (it's in ANTI-SOCIAL 2, which you can get from Tom Roberts, 1270 W. Ardmore, Chicago, IL 60660, for \$2.50 pp. A big magazine-type book with color covers and slick paper.). In some ways, all of the comics seem to be going through a more-violent-than-thou phase. One comic will have a bunch of guys offed with machetes, then another one will be done by an artist who lived at the Drive-in movie where they were showing TEXAS CHAINSAW MASSACRE so he will draw all of that gore with loving detail and someone else will come along with memories of WOLFEN. One gets the

Idea that everything OUT THERE is one big threat and the only solution to it is violence and more violence. What if we actually lived that way? Guy jaywalks in front of your Dat Z and you roar over him, stop, back over him again just to be sure.

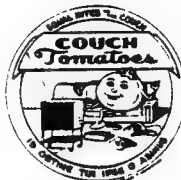


© Bill LOEB'S. JOURNEY 1.



Someone rubs against you in the midnight line to see the latest teen gore fad flick so you whip out your pocket chainsaw and chop up a couple dozen ticket-holders, which is okay, because you would really be in hot water if you went saw-happy in the line that didn't have tickets yet. Or what if the violence was left out completely? Clint gets a glass of whisky in the face while he's gnawing on one of those skinny Mexican cigarettes, and instead of pulling iron, he says, "hey, relax, man. No need to get upset. With a little luck, you'll get a leading role in a couple months. It's not like this is the last Western. Blah! Blah!" But we're not conditioned for that. If you saw a Western where a couple of guys talked out their conflict, you'd go out and demand a refund.* Censorship has begun at the new COMIC BUYERS' GUIDE. I've talked to some people who found they couldn't even advertise for certain underground comix.* New PORTLAND UNDERGROUND COMIX 3 out. \$1.75 pp. No address in the magazine. PUT YOUR ADDRESS IN YOUR MAGAZINES, GUYS.* TOXIC COMICS 1 is \$2.10 pp from Bill Bouregy, POB 1853, Goleta, CA 93116. 8 1/2 x 11, Magazine style.* BAD GIRL ART 4 is \$1.87 pp from me. Joe Zabel cover, nice 8 page story by Kevin Eastman.* CEREBUS 48 out.* -Clay Geerdes





MICKEY RAT

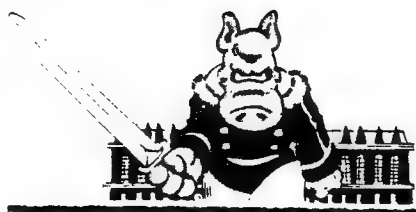
COMIX WORLD 221. June, 1983,
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COMICS & COMIX in Berkeley, Saturday, May 21, 4-6 pm! New Undergrounds are: MICKEY RAT 4 (top right), a solid satirical book, much like the previous three, good head reading; WIMMEN'S COMIX 8, back after seven years and salty & feminist as before (see Di's review); SAN FRANCISCO COMIC BOOK 7 by Spain, Roger Brand, Joel Beck, and other ug faves (pictorial next issue); LOVE AND ROCKETS 2 (primo writing and art by the Hernandez Bros--two panels lower left); EL VIBORA 40 (punk ETs and sexy girls--panels lower right). You can buy all these goodies at your local comic store. EL VIBORA you have to order from J. M. Berenguer, Plaza Beatas 3, Barcelona, Spain. \$5 ought to get you a copy. Slick HEAVY METAL style zine, 78 pages.* CEREBUS (Canada's most successful unfunny animal scowling below) in his 49th issue. Lots of new artists premiering in the back pages of Sim's comic. He uses four-page back-up stories & likes new and unique styles. NEIL THE HORSE 2 is out from Aardvark-Vanaheim. These comics are distributed in the U. S. by Pacific Comics, POB 99217, San Diego, CA 92109. \$2 pp.* April 20 marked the 10th anniversary of the first Underground Comix Con. It passed un-noticed. Someone asked me why I didn't do any more cons. That's easy. Cons have become ordeals for those who put them on. Too much work for too little return. A few thousand beady-eyed superhero addicts attend the straight cons, while only a handful of people attend the ug events. San Diego is focussing on the sixties this year and we're all going to party there. Aug 4-7, San Diego Hotel. SASE to POB 17066 for a progress report, San Diego, CA 92117. See you there. -Clay Geerdes



CABARET...CABARET...

BUENO. PRIMER DIA EN EL PALMAN'S Y REPRESENTANTE NUEVO...A VER QUE PASA...NO ME ACUERDO DE NADA DESPUES DE TRES MESES SIN TRABAJAR. ITENGO UNOS NERVIOS DE LA HOSTIA Y FUY VAMOS A EMPEZAR.



After more than six years in limbo, WIMMEN'S COMIX has finally been brought back to exciting life! The 8th issue of this Last Gasp publication, edited by Lee Binswanger and Kathryn LeMieux, features some outstanding work by WIMMEN'S COMIX alumni Lee Marrs, Trina Robbins, Sharon Rudahl, Terry Balawejder, Terre Richards, and Melinda Gebbie, and welcomes newcomers Lynda Barry, Caryn Leschen, Ann Hagler, Terry Boyce, Dori Seda, Carol Lay, Phoebe Gloeckner, Mary Wilshire, and Dalison Darrow to the fold. Originally launched in 1972, WIMMEN'S COMIX suspended publication in December '76 with its 7th issue. The following six years brought a flood of submissions from women all around the country to Trina Robbins' doorstep, and with the ever-growing number of women entering the field, the time seemed ripe for WIMMEN'S COMIX #8.

As 1982's AFTERSHOCK so clearly reminded us, the female struggle did not begin and end in the '60s, but is an ongoing process whose long-term effects are only now beginning to be felt. And WIMMEN'S COMIX #8 takes up where AFTERSHOCK left off. Beginning with Trina's electric cover of a stunning Iron-type female, the book goes on to reflect an '80s angle on women's issues: for example, Lee Marrs' "Equal Rites" presents a futuristic vision of a completely female society, a strong and nurturing portrait of women who have had enough of male social and political domination and cast out for universes unknown. On the other hand, several strips, such as Lee Binswanger's "Sliding" and Mary Wilshire's "Unhomogenized Humor" bring us back down to earth with a focus on contemporary male-female relationships and the dichotomy between trying to maintain an independent stance while still searching for love in this fragmented world. Dalison Darrow's "Really Had a Ball Last Night" goes one step further, painting a pathetic picture of a down-and-out boozy broad who drowns her financial and emotional problems in the bottle. Independence, yes--but for a price. Dori Seda's "Virginia's Story" picks up on the theme of rape, but adds a new twist to a familiar tale with the female character managing to outwit her potential rapist! This is, in fact, a true story about Dori's friend Virginia Lombard, an actress. And as Dori puts it, "This was her best role: she saved her life!"

Dori, whose work has also been published in Robert Crumb's WEIRDO and in SAN FRANCISCO COMIC BOOK #7, admits that pretty much all of her stories are taken from real life, "even things that don't appear to be. Even when I'm making something up," she says, "it comes from a personal experience, because I don't feel I can really write about something that I haven't experienced myself. You know, somebody who had experienced that would look at (the work) and say, 'Dori never did that. I can tell, because it's really not like that.'"

After moving to the Bay Area from Chicago



TERRY BOYCE and DORI SEDA

Photo (c) 1983 Clay Geerdes

about seven years ago, Dori spent her first three years here "totally spinning (her) wheels," then went to work for Ron Turner at Last Gasp. "I walked in with a portfolio and Ron hired me as a janitor! And about six months later, I was doing better: I was a bookkeeper." The "vampire" bookkeeper, as Dori describes herself, since she works the graveyard shift. It was two years later that her first published work, "Bloods in Space", saw print in WEIRDO #2. And although Dori has been drawing all her life and studied painting at Illinois State U., she "really wanted to get into comics because," she says, "it seemed to me it would be a good way to get my work out there where people could see it and I'd be able to make a little bit of money, too. When I was painting, I was doing little shows in coffee shops and I did a show at New College of California, and nobody came to the openings, nobody saw my work. And I felt like 'Why am I doing this?' It's nice with the comics," she goes on, "because people are seeing it--the work is getting out there. I think that art is communication, and if you're communicating and nobody sees what you're doing, it's not complete."

After meeting Trina Robbins at one of the Loonies' meetings in San Francisco, Dori was invited to participate in the new issue of WIMMEN'S COMIX and, in fact, became one of the book's original editors, along with Terry Boyce. "Terry and I were editors for the first couple of months when WIMMEN'S COMIX was being put together," she explains, "and our idea at the beginning was that the book would be the strongest if everybody kind of did exactly what they wanted to do. It came out like that in the end--it's different than how it started out, but there is a wide variety of stuff. And politically I feel like, if everybody does things at a gut level--what they feel is right--then it'll work out. And variety is more interesting. That's the way I feel pretty much about everything," she concludes.

At this point, Dori wants to concentrate entirely on comics, and with the 9th issue of WIMMEN'S COMIX already in the planning stages, the opportunities are there for her as well as others. No, the struggle isn't over yet, and although women have come a long way, there is still a long way to go. But thanks to WIMMEN'S COMIX and other similar avenues of expression, women like Dori can finally say, "I feel like I'm welcome; I feel like I've found my home."

-- Diana Schutz



A panel from "Virginia's Story"

(c) 1983 Dori Seda

Many of the WIMMEN'S COMIX crew will be appearing along with Dale Messick, noted "Brenda Starr" artist, at Comics & Comic Women's Day, Sunday, June 12, 1-4 p.m., 2461 Telegraph Avenue in Berkeley.



COMIX WORLD 222. July, 1983. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$11 for two years.* Preview shots from SAN FRANCISCO COMIC BOOK 7. © Bill Griffith, Melinda Gebbie, Bruce Simon, and Roger Brand. Spain's cover has Godzilla invading the Mission District in San Francisco.* Freak Brothers appear in color in RIP OFF COMIX 12, fat and readable for \$2.95! Nudity and lesbianism in DC's

UNDERGROUND COLLECTING: I've been asked why there is so little participation from underground collectors in all the comic conventions that occur in the U.S. every year. The answer is simple. There aren't that many collectors. They are not central; i.e., they all live in widely different parts of the country. They already know one another and they buy and sell and trade. Why come to a convention? The cons are pretty standardized these days. If you've been to one big one, you know what to expect. You know that most of the action is bought and paid for by the larger companies, that the artists who work for those companies are going to be treated like royalty while the freelancers get the bum's rush. You know that the latest Marvel hacks are going to get awards while underground artists who have dozens of books to their credit are going to be ignored. No? Where is Robert Crumb's Inkpot Award? Larry Todd's? Spain's? Every year it's the same story; the underground artists are expected to come at their own expense. Why the hell should they? Because the majority of the fans come to the cons to see the Marvel hacks, not to see the underground artists. In other words, the conventions are moneymaking organizations and they are not going to invest in artists unless they are a draw. Is that harshly put? I don't think so. If underground people aren't welcome at the conventions, the promoters ought to come right out and say so. Why pussyfoot around? Why this second-class citizenship? Why this backroom table treatment? It is certainly an insult to anyone's intelligence to sit and watch Marvel and DC hacks given awards for that drivell known as the company product line while artists like Crumb who have produced some of the most creative and innovative work of the past two decades go ignored. Someone said to me that Crumb would probably get an award if he went to conventions, but he doesn't go. What kind of bullshit is that? Since when does a major artist have to go to a con to be given his due award? A lot of people don't show up at the Academy for their Oscars. A friend or associate simply picks up the award for them. Fact is, a convention is simply a promotional for the product and unless you are paying the tab, you are not welcome. You learn that in subtle ways. But back to collecting for a moment. The sixties were not a period of retention, of saving up the past; they were a time of movement and travel and exploration, when young people left their collections and went on the road, usually taking only what they could carry in a backpack. These runaway wanderers-cum-hippies read underground newspapers and comix, but they didn't even think about saving them. They passed them along or threw them away or slept under them in the rain, a reason why an issue or two of GOTHIC BLIMPWORKS is rare these days. Only a handful of people even thought of collecting underground comix, and they still have them. A few new collectors came along in the late seventies, but you have to have a lot more people than that to sustain a convention. One or two publishers attend cons, but these promote their latest titles, and do not deal in back issues. The last couple of conventions I attended, Marvel dealers had a couple of boxes of ugs. Their attitude? "Make me an offer and they're yours." -Clay Geerdes May 17, 1983



CAMELOT!* A Charles Burns cover on EL VIBORA 41 (\$5 from J. M. Berenguer, Plaza Beatas 3, Barcelona, SPAIN.) and the Freak Brothers on MAKOKI 4 (same address). JUL 30-31, CREATION CON at Hyatt in Oakland.

C.G.



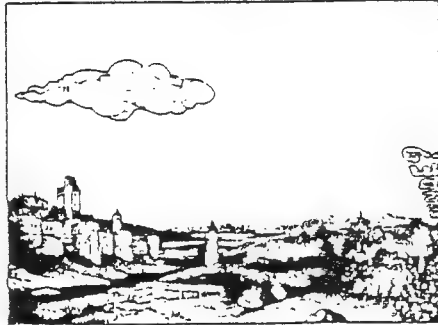
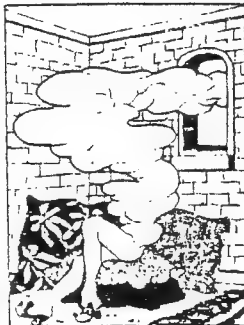
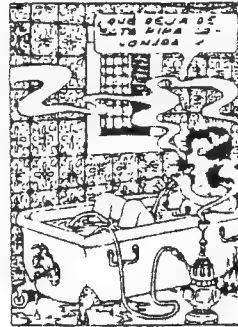
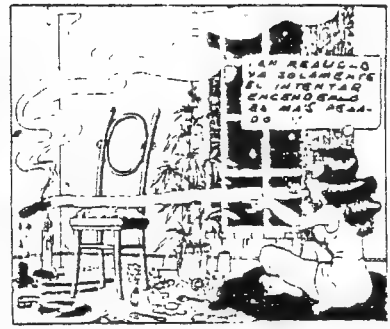
COMIC BOOKS. Born of advertising in the early 1930's, comic books were a white middle-class phenomenon. They have changed very little. The artwork is more sophisticated and technological improvements in the printing process have resulted in a slicker product, but the content of comic books continues to reflect the fantasies and prejudices of WASP America and those who aspire to it. This leaves a lot of people out, blacks, Asians, Latinos, Poles, Czechs, Jews, Serbo-Croatians, Swedes, Germans; the majority, in fact, of urban America. Since the comic books are partisan, nationalistic, chauvinistic, always beating the drum for an 18th century Americanism, they can hardly deal with the rest of the world on any but a simplistic basis. Superman, child of Hercules, was swiped from Philip Wylie's novel GLADIATOR (1930) by a couple of Jewish high school students. They put a red cape and a pair of panties on him, laid out a story, and went after a market. Superman was a dud. It took six years to get him a spot, the lead in the first issue of ACTION COMICS (1938). Success, under capitalism, is always measured in terms of sales, and success is always widely imitated. So it was with Superman. Captain Marvel got into the action as a parody of Superman. War with Germany and Japan led to the ascendancy of Captain America and the Golden Age of Timely Comics. During a period when real people were getting bad news telegrams from the government, it was nice to pick up Superman and see a character powerful enough to bend 16 mm howitzers and kick holes in U-boats. Superheroism flourished during the war years and became established as the major comic book theme. Women had joined the labor force at home to replace the men who went to fight in Europe and the forties saw the birth of WONDER WOMAN, PHANTOM LADY, MISS AMERICA, and a number of other superheroines, all white, all aristocratic. Though many black men fought in WWII, they are rarely seen in the war comics. Sergeant Rock was a white cigar-chewing redneck, some comic book writer's idea of masculinity. With a couple of exceptions, like G.I. JANE, women were ignored. Most often, they were seen as cheesecake images, sex objects spaced around a page as scenery.

Among educated people, comic books are still regarded as trash, as a lowbrow form of entertainment, all of them, from the least to the most artistically sophisticated. Today, we speak of those who are "into" comics and the rest of the world. There are professors, chemists, computer science experts, radiologists, psychiatrists, who collect comics--secretly; they do not mention them in their classrooms, nor do they display them in their homes.

The most widely known comic books are those connected with movies. The two media have inter-related for years. Successful as a comic book in the late thirties, SUPERMAN was equally successful as a radio show, serial, and feature films in the forties. In the fifties, he was a hit on television, so much so that George Reeves committed suicide to escape the image. Now, of course, along with STAR WARS, SUPERMAN is destined to be one of the most successful megaseriels of all time. Comic book heroes have rarely failed onstage or screen. Strip characters have had equal success. TARZAN, BLONDIE, FLASH GORDON, JOE PALOOKA--all have been onscreen and were well received by adults and kids alike.

When I was a kid, there was a parental prejudice against comic books. Not strips. My Dad and mother read the Sunday funnies religiously. Wouldn't open the cover of a comic book. They would go to the movies and see the same stuff on screen, but I couldn't get a minute's attention from Mom for a great gag in one of Stanley's LITTLE LULU stories.

What I see now in movies, t-v, comic books, is one mega-formula being used over and over. It's not a healthy one, not one which focuses on human endeavor, on positive values, on friendship, love, kindness, thoughtfulness. The robots are the most sympathetic characters in the McDonald's world of STAR WARS. A thief and a mugger is the charismatic hero of BREATHLESS. Who WAS that masked man? C.G.



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STAR 42

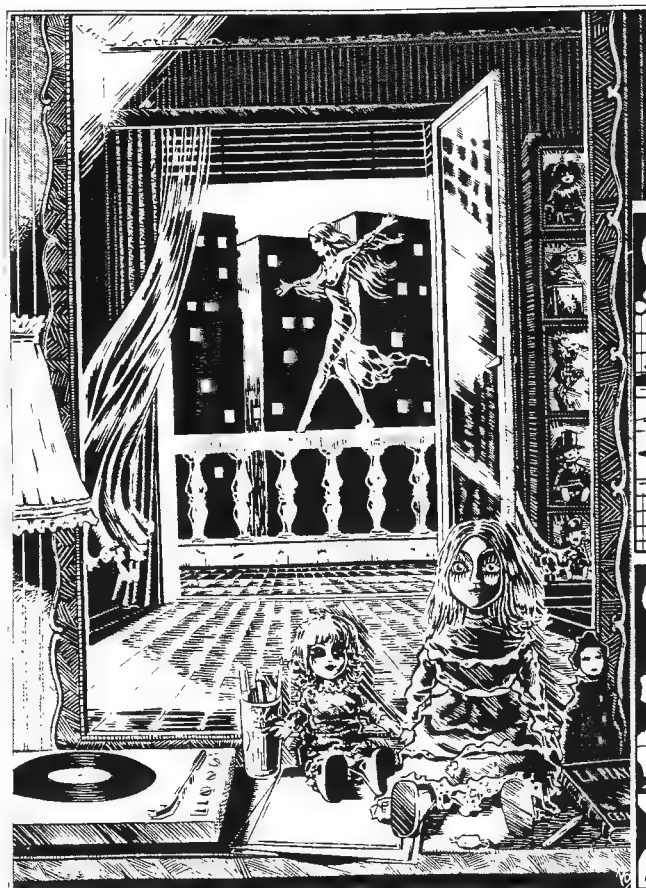
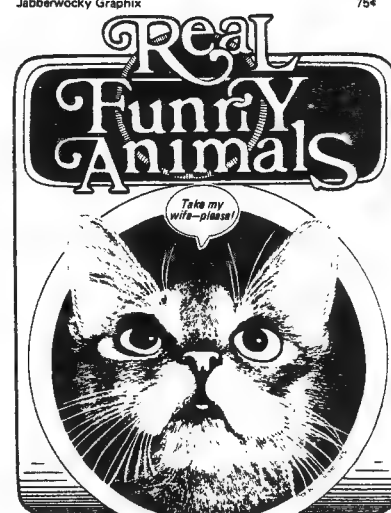


Jabberwocky Graphix

75*

COMIX WORLD 223. August, 1983. © Clay Geerdes, POB 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Brad Foster whose latest mini-comic is REAL FUNNY ANIMALS. 75¢ pp from 4109 Pleasant Run, Irving, TX 75062.* AMINALS 1 is a new DZ by Dave Patterson. \$1/37¢ stamp from him, 12414 Foxridge, Houston, TX 77037.* Art below is from EL VIBORA 43. Info from J. M. Berengueur, Plaza Beatas 3, Barcelona, Spain. A must for any serious collector.* "Double date with Death" is the lead story in Joe Schenkman's JUMP START. \$2/37¢ st from Joe, 231 E. 29th St., NYC 10016. Inside art by S. Clay Wilson, Art Spiegelman, Winston Smith, Van Howell, et al. DZ.* A spread on Robert Williams art in Jul HIGH TIMES.* New CW minis are FUNNY INSECTS 2 (Dissmeyer, Foster, Miller, Geerdes) and VAMPIRE VIGNETTES 5 (Jane Oliver and Grass Green). 50¢/stamp each. Newavers note: Clay is speaking at the San Diego Con at 12:30 on Friday, August 5. Stop by if you're up by then. Like to meet everyone. RE LOGOS: Logo art for either newsletter should be 4x6" and holiday logos are always needed.* Next issue: Photos and info on

the San Diego Con. Let's see some on the spot art and snappy critiques.* I know CBG is discriminating against newavers. Expect it. It's an extension of Eastern promo now.
-Clay Geerdes





103. Matsutarō, the young sumo wrestler, meets his match. From the still popular series *Notari Matsutarō*, by Tetsuya Chiba, first published in 1973 in *Big Comic*.

MANGA! MANGA!



159. Shin Morimura's *Adamu no Okurege* ("Adam's Stray Locks") was serialized in the late 1970s in *Manga Action* as a collection of short comedy stories that deal with first sex, and gay sex, among young Japanese people. Morimura is one of the most realistic, yet fluid artists active today, drawing mostly for the mainstream adult weeklies.

© 1978 Monkey Punch



147. A beautiful woman is whacked with a sword, and her true identity turns out to be... *Lupin III*, star of artist Monkey Punch's popular series of the same name. *Lupin III* first appeared in the adult weekly *Manga Action* in 1967. Subsequently, its clever twists and turns of plot and its jazzy fashionable art style combined with humorous eroticism have won it many fans among senior and junior high school students—a typical example of crossover.



AMERICAN CENSORSHIP

Japanese cartoonists are no strangers to government censorship: as early as 1698, Itchō Hanabusa was exiled for caricaturing the reigning shogun's mistress as a local tart. Not until the end of World War II did a new, American-authored constitution officially prohibit government censorship and allow cartoonists to lambast the establishment, even to criticize the emperor. Still, during the Occupation (1945-51) the American authorities censored work which seemed to reinforce feudal values, and they frowned on criticism of Americans. Ichio Matsushita, a prominent children's artist, was forced to stop drawing swords on the heroes in his fantasy comics. Kōdansha's *Shōnen Club*, the largest children's magazine before the war, was deemed a purveyor of "feudalistic" ideas: editors were purged and comic strips with traditional themes removed; upon request, the title of the magazine was printed in English and English-language comics were included inside. Ryūichi Yokoyama, creator of the popular newspaper strip *Fuku-chan*, was reprimanded for drawing Americans with red noses.



Spread around you are examples of the type of art and writing you will find in the new book on Japanese comics, **MANGA! MANGA!**

Of the 4.3 billion books and magazines produced in Japan in 1980, 27 percent were comics in magazine and book format.

Japan now uses more paper for its comics than it does for its toilet paper.

It takes an average Japanese reader twenty minutes to finish a 320-page comic magazine, or 3.75 seconds spent on each page.

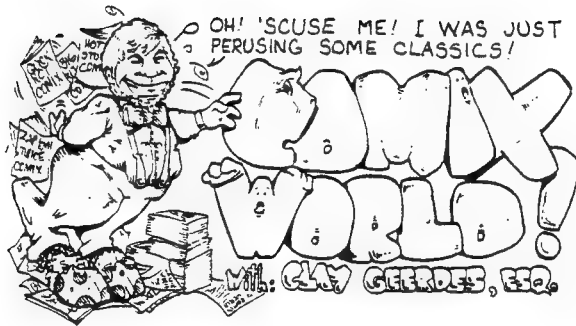
There are few soldiers or military comic strips today because warlike posturing is considered bad taste among all classes of people.

MANGA! MANGA! was published by Kodansha International. Available soon at local comic stores. \$19.95.

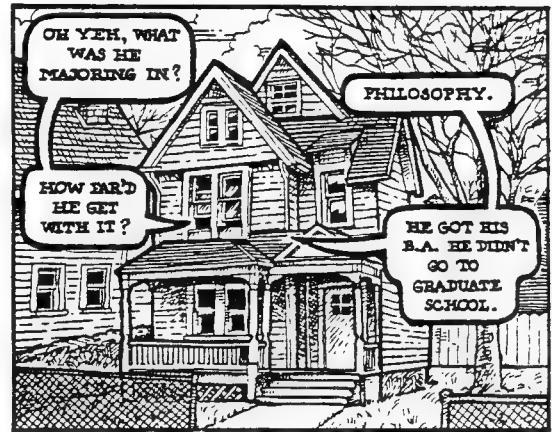
© 1969 C. Urano



117. Title page for volume 1 (1968) of Chikako Urano's *Attack No. 1*, one of the first popular volleyball stories, serialized from 1968 to 1971 in *Margaret*.



COMIX WORLD 224. September, 1983. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Clay Fourrier.* Lots of new Crumb this month. He illustrates a few stories for Harvey Pekar in AMERICAN SPLENDOR 8, does the illos for Charles Bukowski's BRING ME YOUR LOVE, and has a long story in WEIRDO 8. AS 8 and WEIRDO are available from Last Gasp Comix, 2180 Bryant Street, San Francisco, CA 94110. \$3 each pp. Also available from Last Gasp: THE BOOK OF THE SUBGENIUS, a collection of stuff from the Subgenius newsletter. Perfect-bound. 8 1/2 x 11. \$10.95 pp.; VIPER, a new French slick a la METAL HURLANT. #5 is \$4.95 pp; CUTEY BUNNY 2 (\$2 pp); JUNIOR JACKALOPE (more Crabman and Dan O'Neill) (\$2 pp); KNOCKABOUT 5 (\$3 pp) with a new story by Hunt Emerson. See panels in this issue. BRING ME YOUR LOVE is available from Black Swallow Press, POB 3993, Santa Barbara, CA 93130. \$3/\$1 post. Ask for a listing of Buk's other books. They have his great bio, HAM ON RYE.* From Bud Plant (POB 1886, Grass Valley, CA 95945), the 18th ish of Jack Katz' FIRST KINGDOM. 6 to go.* EL VIBORA up to #44 now. Get a copy from J. M. Berengueur, Plaza Beatas 3, Barcelona, SPAIN. \$5. 78 pp, 8 1/2 x 11, 4 color covers. CW seal of approval.* Neo-E-C lives at Pacific Comics. Tons of blood and gore and women in jeopardy in TWISTED TALES. E-C's thing was poetic justice--the greedy and scummy get their just desserts; in TWISTED TALES, the innocent get it.



Maggie Thompson, co-editor of the COMICS BUYER'S GUIDE, a publication which practices overt censorship and rejection of ads naming certain underground comix, had the audacity to put an article on the front page of issue 507 proclaiming "UNDERGROUNDS ARE IN TROUBLE". Well, if the Thompsons and their straight publisher had anything to do with it, Pacific would be reviving PICTURE STORIES FROM THE BIBLE instead of E-C style stories. How could undergrounds be in anything but trouble with inflation, distribution drying up, artists growing older and more discouraged. It's tough enough when you have money and power on your side, but when you've got it going against you... Think about this: San Diego Con had a sixties theme this year and did they pay expenses for any underground artists to come down and participate in that event? They brought Victor Moscoso in as the token 60s artist.* Harvey Pekar crying about his distribution problems in AMERICAN SPLENDOR, well, Harv, you're just not doing glossy space heroes and tales about lovely ladies getting their guts ripped out. You want success and

fame, you have to get the honesty out of your prose, got to get some big lies going, got to get rid of Blodgett and Shamway and get some guys with trace-boards. You want to be an honest writer in the 80s get ready to burn your mags to keep warm--remember Stephen Crane burning MAGGIES back in 1895? I think AMERICAN SPLENDOR is first-rate, something both Pekar and his illustrators can be proud of.

-CLAY GEERDES



© R. CRUMB, 1983. WEIRDO 8

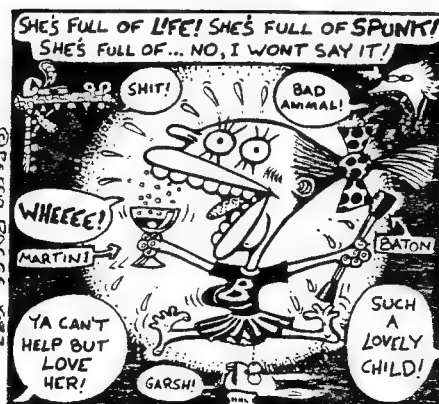


© Pacific Comics, 1983. TWISTED TALES.

BARRY INTRODUCED ME TO SLAM DANCING. WE FELL IN LOVE.



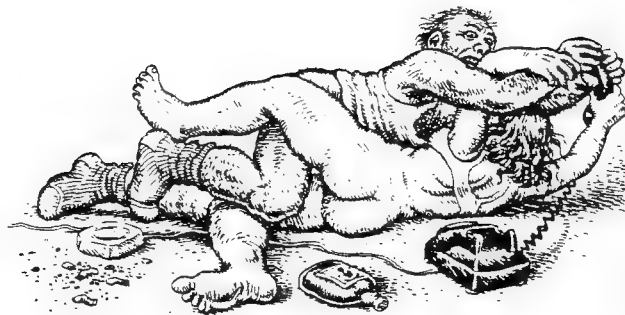
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"THEY ROLLED OVER AND OVER ON THE RUG, BREATHING HEAVILY, ALL LEGS AND ARMS AND BODIES IN A DESPERATE JUXTAPOSITION..."

R. GRUMB '83
FROM BRING ME YOUR LOVE
BLACK SWALLOW PRESS

Deni Sim was at the San Diego Con. Got a picture of her with Arn Saba after he emceed the costume contest. CEREBUS is up to #53 now. JOURNEY #3, and Arn's NEIL THE HORSE 3 are out. Bud Plant distributes for Aardvark-Vanaheim. Dave and Deni are good people. Not star-trippers. They are helping a lot of new artists get exposure through the unique stories which appear monthly in CEREBUS. We need more Sims in this business and fewer moneymongers! VORTEX 3 is \$1.95 from Bud Plant. Canadian Science-fiction/adventure comic.* FANTAGOR has returned. #5 is called BROOD. All Corben. \$3 pp from him, POB 5425, Kansas City, MO 64131. This issue finishes some stories which began in other mags. Details on inside back cover.* Nice story by Marshall Rogers, CAP'N QUICK and A FOOZLE, in the first issue of ECLIPSE MONTHLY. Looks like a promising mag. \$2.* SOMERSET HOLMES is typical recycled 40s pulp, but April Campbell and Bruce Jones are something else. They look like they ought to be cast in the t-v version. April posed for the stills Brent Anderson traced into the finished artwork for the new Pacific title and does she look better in person? Don't ask. I'll run their photo next issue.



Nice to see some photography in some of these new comics.* KEVIN LENAGH sent me copies of his DOMINO CHANCE, a tale of a super roach. They sell for \$1.50/postage a copy. 2815 Hennepin Avenue, S. Mpls, MN 55408.* Note: All the comics listed in COMIX WORLD are 32-48 pages with color covers. Minis and digestzines are covered in COMIX WAVE.* Got the guts to DOGBOY 3 from Steve Lafler at the Con. It's coming out later this year. Funny stuff. Keep up with all the offbeat comic trends--SUBSCRIBE TO COMIX WORLD. \$11 for two years. You get 24 COMIX WORLD and 24 COMIX WAVE®.



©CRABMAN. Sullivan Jackslinepe 2, 1983.

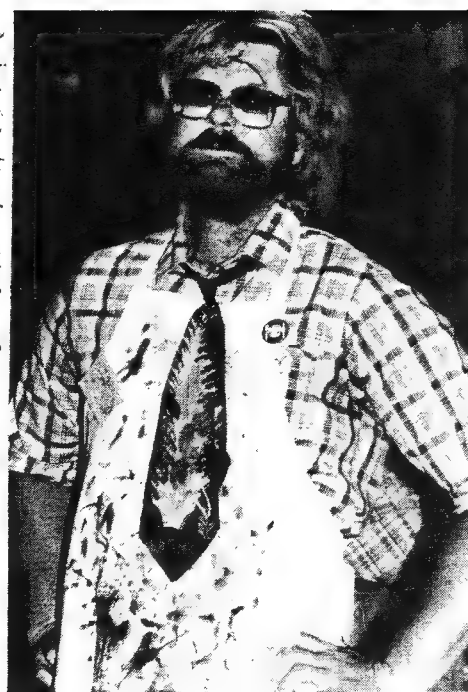
Had a good time at the San Diego Con. Some of these people haven't been in contact with the real world since the first STAR TREK episode in '66. A lot of comic action. I predict a revival of interest in ugs in a few years. Market saturated right now, but it will thin out. Be of good cheer. Crumb's sense of humor will return. The Freak Brothers will have some kids and settle down. Mr. Natural will get out. The Fly will be eaten by Spider-Man. All you need is love and a .357 Magnum. C.G.



©JACK KATZ '83



Photos © Clay Geerdes, 1983,



COMIX WORLD 225, October, 1983. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by James Waltman. Jim is a contributor to TALES FROM THE INSIDE, and has done four issues of KRAZY KOMIX for CW.* If costume contests are any index to the current public psyche, then we're in bad shape. Emceeing the Creation contest, John "Creature Features" Stanley was attacked by a Road Warrior punk. He was just keeping in character like The Joker (a la Batman Comics) who tried to nail Arn Saba with a cream pie in San Diego (Saba ducked, emerging with his clean suit intact.). ROAD WARRIOR, in case you didn't know, is the current midnight classic in Berkeley, playing every Saturday night at the U-C Theater. It has replaced ROCKY HORROR which threatened to play forever and turn all the local teenagers into drag queens. You wondered about those Sat night traffic jams on University, well, ponder no more. Folks just slow down to watch the freaks.

Smiling couple just above are April Campbell (Somerset Holmes) and Bruce Jones. She models for the stills and Jones writes all those gory stories for TWISTED TALES. Down below, Boris Vallejo makes an appearance at July's CREATION CON in Oakland. Boris talked about his technique and his money. Exhibited some beautiful original oils. Signed prints went for \$50. Not for everyone. In San Diego, Harvey Kurtzman was on hand, answering the same questions about E-C, MAD, etc. He sounded bored. K is best when given a mike and a stack of written questions he can cap on. He's got a new gig, cartoon editor for VANITY FAIR. Top right in the bloody butcher's apron is Charles Balun. He was selling ROAD WARRIOR and CHAINSAW MASSACRE t-shirts. Judges for the Creation costume contest were Larry Todd and Zahia, which explains why creativity won out over sexism--prize went to an android. C.G.



JOHN STANLEY

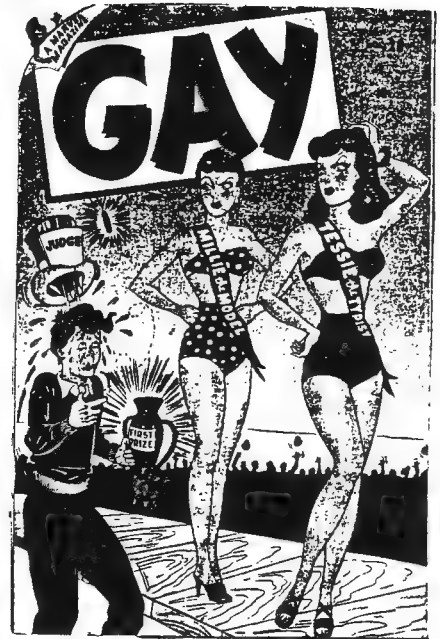


LARRY
TODD →
ZAHIA
-
BORIS
VALLEJO ←





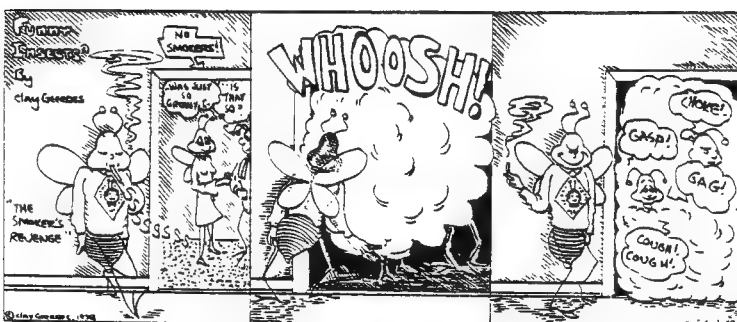
To your left, one of those bad road warriors who showed up at Creation Con. Inset are the members of the All-Human Band. Under the direction of Dr. Raoul Duke, these worthies play one gig a year--the San Diego Con. This year they sang some satirical songs re collectors and their anal hang-ups, dumping on Vince Coletta in the process. So Marvel's honcho, Jim Shooter, races up out of the guest section of the audience, storms backstage, and calls the guys in the band assholes. Seems Coletta was in the audience. Well, you win some, lose some.* GAY COMICS vs GAY COMIX. Today, Gay is gay, but in the forties, gay was happy and light-hearted and said nothing about one's sex life. This 1946 issue of GAY COMICS was all slapstick and light humor, including a trip to the past with Basil Wolverton's FLAP FLIPFLOP.* There will be an 11th issue of SLOW DEATH FUNNIES later this year.* Larry Todd is affiliated with a company that intends to produce an extensive collection of Bode t-shirts. A few of these were on display at Creation. If you are interested, write to Larry for info c/o COMIX WORLD.* Subs to this newsletter are \$11.00 for 48 issues. -CLAY GEERDES

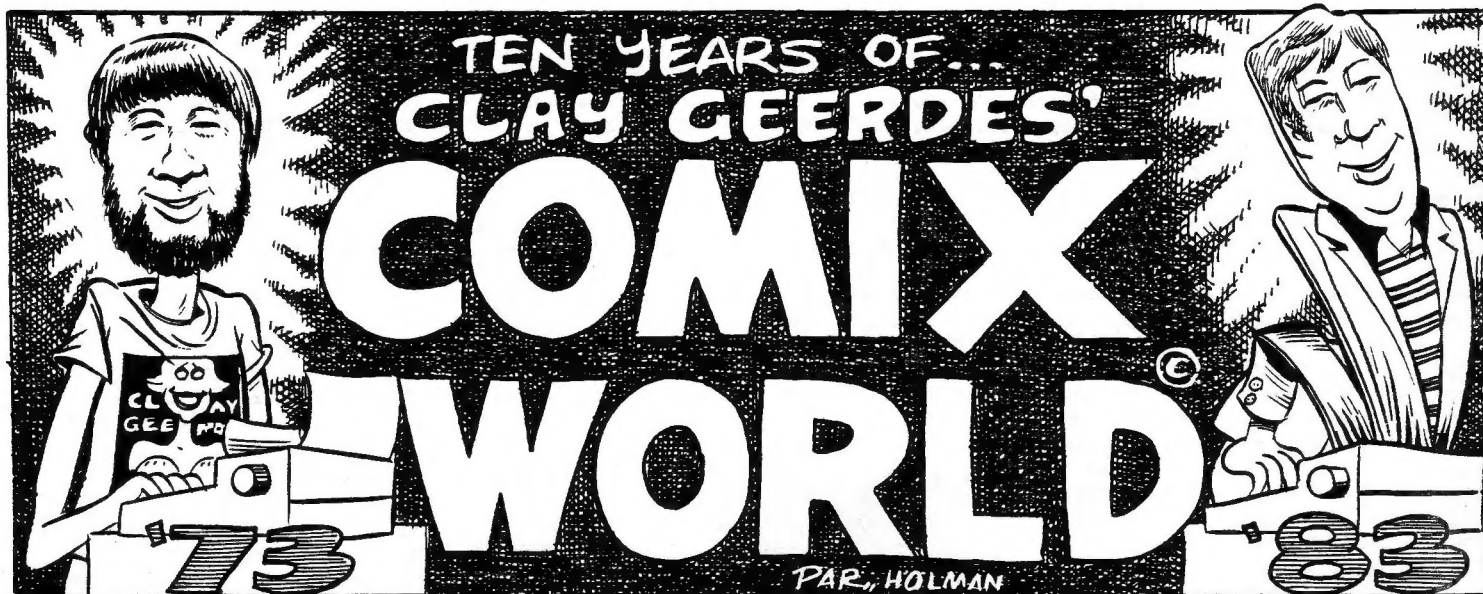


"NO MORE MR. NICE GUY"

"I'm not my old lovable self when I'm around cigarettes. I get real cranky. So I want all you smokers to quit once and for all. And who knows? You might even put a smile on my face."

American Cancer Society
The space contributed as a public service.





COMIX WORLD 226. November 1983. (C) Clay Geerdes. Box 7081, Berkeley, CA, 94707. All rights reserved. Logo by Par Holman.

Welcome to the 10th Anniversary issue of COMIX WORLD. A tad late--but better late than never. One sunny September California afternoon, Clay confided that he was just going to skip this milestone issue. "But, but what about Tradition?" I whispered, appalled. "Ah, to hell with tradition!" was Clay's irreverent response. The conservative in me bristled and I began ranting and raving in good old-fashioned hysterical female style. Well, the man finally relented--and the following interview, conducted by yours truly with edits by Clay, is the result. So Happy Anniversary, Clay, and many thanks to you, on behalf of all the budding creators you've supported through the years.

-- Diana Schutz

DI: Well, Clay, as Par Holman has recently labelled you, you seem to be a "guru" in the history of alternative publishing.

CLAY: Actually, I never set out to be a guru of anything.

DI: It just happened that way...

CLAY: Well, as a teacher, I got in the habit of teaching, so my basic attitude toward everything is the attitude of a professor. Whether it's how to put together a comic book, write a story, how to do this or how to do that--I just seem to fall into the pattern of teaching people.

DI: Has that been the motivation behind COMIX WORLD these past ten years?

CLAY: No, no. I started the newsletter in October of 1973. We had done an underground comic convention here in Berkeley --the first one to use an underground theme. At that time there wasn't a regular forum for underground comix--that is, nobody did regular coverage of the comix. There were some random comments by people like Ed Ward, Paul Krassner, Dean Latimer of *The East Village Other*--every once in a while they would do a short article about underground comix, usually about Crumb and Shelton, but there was no regular coverage of underground comix. So I started COMIX WORLD as an ongoing history and commentary. There were a lot of comix coming out, then. Literally hundreds of them from all over the country. Five or six companies were still viable--the industry hadn't yet gone into a decline.

DI: What do you think accounts for the subsequent decline in sales of undergrounds?

CLAY: Saturation. People got tired of them and went on to something else. There was never a broad-based audience

for underground comix in the first place. It was a small audience--most comix were 5000 to 10,000 runs, some of them 20,000 runs. Only a few of the comix were really big sellers: ZAP, FREAK BROTHERS, couple of others were nationwide sellers. You could probably attribute that to the publicity they received via the underground press. See, those cartoonists whose work was picked up and distributed through the underground press got world-wide attention and notoriety. Their strips became--for the straight world, the establishment--underground comix, and they were the underground cartoonists. Anybody else just got lost in the shuffle. In other words, all during that period, people were maintaining a kind of revolutionary, anti-establishment pose--you know: *us* and *them*--yet they were still allowing themselves pretty much to be defined by the *them*. They were not, in other words, defining themselves. It was Crumb who defined himself as an underground cartoonist--on the inside cover of one of the ZAPS. Now the underground press syndicate--well, at the time, if you were a member, you could print anything any other member paper had printed. So, when Crumb's HEAD COMIX appeared in *The East Village Other*, of course *The Berkeley Barb* and papers all over the country picked it up and reprinted it. The HEAD COMIX strips contained MR. NATURAL. The FREAK BROTHERS started in the *L.A. Free Press* in the summer of '68--it was picked up and reprinted all over the country. It ran in *Chicago Seed* and it ran here and there--usually without any additional payment to the artist. Oh, some artists managed to make deals, but the majority didn't get anything beyond their first basic payment. I don't know what Shelton got from Art Kunkin for FREAK BROTHERS, maybe \$50. a page. I know the guys at EVO in New York--*East Village Other*--Kim Deitch and those, didn't get a hell of a lot of money for doing the work. They got experience and a few bucks and some grass--you name it--but there wasn't *much* money involved. Because it wasn't a money trip. People thought they were participating. You went out and you wrote something or you did a drawing or you took some photographs, and you shared them with the community through the medium of *The Berkeley Barb* or *The Chicago Seed* or *The Great Speckled Bird* or *The San Diego Door* and you felt like you were participating with a group of people who were like you. That attitude, of course, disappeared after the '60s; it just vanished, it was destroyed, really, by the police and the tac squads [Tactical Police Force Units--the forerunner of S.W.A.T.] and the National Guard and all the heavy repression that came down from the establishment on this retribalization of people--this growth of collectives and communes, which formed a network that spread across the country during the '60s. Well, it was repressed and driven out of the cities by the end of the '60s; by '69 the "hippies" had long run to Mendocino, Sonoma, and

elsewhere. They weren't going to stick around in Haight-Ashbury and get beaten up by Alioto's goon squads, right? So they had long run for the hills. Well now, today, when you talk about an underground market--well, you know there wasn't a market in the first place. I mean, there certainly wasn't anything comparable to the established comics trip which has evolved out of comics conventions into comics stores into the routine *structuralized* comic collecting of today. There was nothing like that in the underground: people got hold of a ZAP comic and it went all over the commune, got beat up, torn to pieces, and probably eaten by the family dog at the end! So nobody I knew was thinking about collecting underground comix. There were a handful of people, as I discovered later on, who were systematically collecting and stockpiling and hanging on to these comix, speculating on their future value, but most people just read them and threw them away. This widespread collection mania wasn't happening. Now, of course, the only people that I'm really in touch with are collectors. Through the newsletter I have maybe a handful of general readers, but most of the people I have left on my newsletter are hard-core collectors who collect everything. They collect all the undergrounds and all the newaves. So it seems the anti-materialist attitude of the '60s has evolved into an attitude that is almost purely materialist. There's very little *aesthetic* interest in comics. I see kids being trained to see comics a certain way. They're not really being trained to enjoy and appreciate comics for the subject matter and for the pleasure and the fantasy. Rather, they're being encouraged, all of them, to become little dealers, little collectors; in other words, you hear eight-year old kids now talking about how valuable X-MEN 120-something is going to be in five or six years, or they tell you about how eventually they'll probably trade their collection for a small computer or college tuition. It's a very materialistic point of view that never existed, really, before this period. It's been growing, to my knowledge, since the late '60s, and of course it's an outgrowth of the huckster rooms of the science fiction conventions. It was completely unknown to me in the early '40s when I was reading my first SUPERMAN comics.

DI: And yet that attitude has certainly kept the mainstream companies thriving. What is it about the underground market that it hasn't latched onto that?

CLAY: Never bought into it.

DI: Are you saying that the underground publishers were not professional businessmen?

CLAY: No, they weren't business-oriented in the first place--never have been. The people that are involved in publishing undergrounds fell into the business by accident. They never set out to be comic publishers. And as far as thinking in terms of collectors, they don't. They never have. They've never tried to develop, for instance, a young audience for their comix. They're not at all hip as far as publicity and promotion go. They never have been. I remember whenever Ron Turner used to have a comic out, there would be a party at The Magic Cellar in San Francisco--we used to call them "Skull parties." There used to be beer parties at Rip Off Press after a new FREAK BROTHERS would come out: everybody'd get down there and get drunk and stoned. But, as far as publicity, they were not publicity parties; they were just parties to celebrate that there was a new book out. For many years, and probably still to a great degree, there wasn't any

attempt to filter books out to people who might review them and who might give them some publicity. There wasn't an attempt, in other words, to cultivate a group of people who could write about the comix. There was very little encouragement of that. Like myself, I would go by the different publishers and pick up the new comix and talk to people routinely, but I didn't get any comix in the mail. Of course, I've always gotten comix from people who were trying to be independent and wanted a free plug in my column. But as far as the presses sending me comix regularly--this did not evolve for a long time. It was in the late '70s before I can remember getting press release stuff from Ron Turner or Denis Kitchen or anybody. And that's a long time for businesses to flourish without getting a press trip together--it just didn't happen.

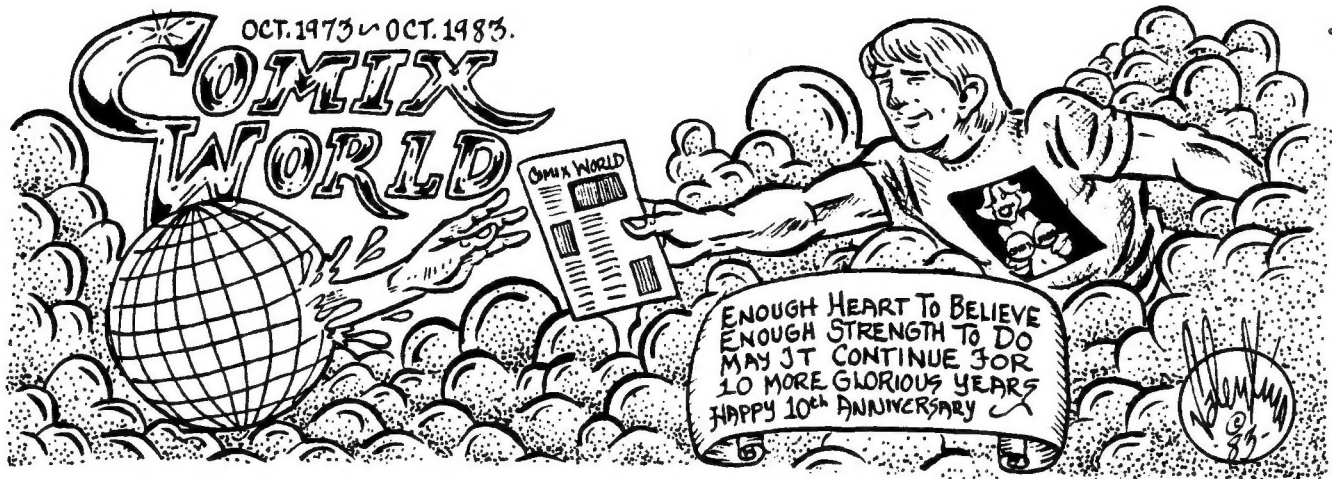


DI: And in that same vein, through COMIX WORLD and through other efforts of yours, you've supported a lot of people coming into the business--people who are now established in their own right. What have the returns been on that--or has this all been simply a labour of love for you?

CLAY: Well, I don't really think about it much, frankly, one way or another. It's something that I started doing and then, of course, after I had a certain number of subscribers, I pretty well had to keep on doing it for the subscribers. And I've always had the conflicts that everyone has when they get into publishing: on the one hand, you want to help certain people that are trying to get started--maybe you like certain artwork, certain books, so you want to help these people. You see certain things happening and you say "Well, this is really great; I'd like to see this survive. I'd like to see it go on." But then what you do is you learn more about the people involved--you may discover,

for instance, that they're not going to make it, and you know they're not going to make it because you can see that what they're doing is not commercially viable, so they're not going to survive economically. And you don't want to say "Look, you're wasting your time. Why don't you just forget it?" You don't want to say that, because by doing that, you're kind of stifling creativity, right? You're kind of stepping on somebody. So instead you say "Hey, that's great, man, go ahead, do it, publish it, get it out there, let's see what happens." When you already know what's going to happen, because you know the business. But see, they don't know the business, so you have this kind of problem. Well, my conflict with it has always been: I might like somebody's art and I might not like the person at all, when I meet them personally. They might not like me. Now we have a problem, because I might still like the artwork, but now I don't like this person. You know, I've met somebody and I don't really get along with them and I don't like them and I don't like the way they act toward me, I don't like their attitude toward my work, so then I tend to get in this situation that we all get in when we're writers, where you like the material but you don't like the person producing the material. You just have to deal with the conflict. In my newsletter, I've always mentioned everything that came out, whether I liked the people doing it or not. I've just tried to stay out of it personally...

Thus ends the first part of this interview. In the next issue of COMIX WORLD, Clay continues with more wry commentary on the comix industry in general and talks about his current interest in newave comix. Stay tuned.



COMIX WORLD 227. December 1983. (C) Clay Geerdes. Box 7081, Berkeley, CA, 94707. All rights reserved. Logo by Valentino.

The following is the continuation of an interview I did with Clay Geerdes on the occasion of the 10th anniversary of COMIX WORLD. When we left off last issue, Clay had been discussing the various conflicts that tend to arise when producing a newsletter--specifically, the situation in which the critic likes someone's artwork but doesn't like the artist personally. Clay ended by saying that his way of dealing with this problem has been to mention all new releases in his column and to keep the personal level separate. Onwards...

-- Diana Schutz

DI: How can you keep personal feelings out of your writing? That strikes me as an almost impossible task, especially in the case of reviews, which can often be subjective.

CLAY: Well but, you see, I rarely review anything. I had various people, over the years, write review material for me and sometimes it worked out for a while and sometimes it didn't work out. You know, you wrote a few reviews. I just have never found anybody who was really enthusiastic and wanted to get in and do that regularly. I don't want to do it, so I don't do it. And I don't really have room to do it and I don't really have any interest in expanding the newsletter beyond its two sides--I don't really have any interest in doing that because the interest is not out there. Had I found, over the ten-year period, that there was a great deal of interest in the newsletter per se, it probably would have expanded on its own to become ten, twenty, thirty pages--whatever was required. But I didn't have the interest in expanding something, for instance, into magazine format when I could see that the basic interest was not out there in the first place, when the basic support wasn't there for this medium. The support wasn't there not only from the general readership, but it wasn't there from the publishers, from the artists themselves--because I have gotten, I would say, over the years, *minimum* amount of support from the artists and the publishers, for my newsletter. I've mostly had to pay all my own expenses, do all my own work, this sort of thing. I didn't, in other words, get any advertising unless I went and begged for it, and I don't like feeling like a beggar--or like a peddler. Everyone wants on the mailing list free. Or people always want to trade me; well, that's fine, but you see, I have plenty of books. I need a little capital because the printers won't trade me, so I have to have that capital, and I haven't found that kind of economic support out there. I've found pretty good support from my subscribers, but from the industry itself, I would say my support has been minimum. Never really very enthusiastic. Well, I have kind of mixed feelings about that.

DI: And yet, you have expanded COMIX WORLD in the sense

that--

CLAY: No, COMIX WORLD hasn't really gone through any kind of change. It's still pretty much what it was.

DI: --in the sense that you've moved beyond COMIX WORLD into a companion newsletter as well: COMIX WAVE.

CLAY: Yeah, but COMIX WAVE is a whole separate thing. COMIX WAVE represents the transition between underground and newwave, and it really represents the fact that the underground artists are now middle-aged people, like myself. And the newavers are young guys in their late teens, early twenties, who are just getting started in comics, who have been stimulated by undergrounds to do it in the first place, to try to get in there and develop their own styles, so it's more or less a support medium for a new generation of cartoonists, and for a while I just tacked what they were doing onto COMIX WORLD, because I saw it--as Jay Kennedy does in the *Underground Price Guide*--as a continuation of the basic underground philosophy, that is, freedom of publication, the freedom to do your own thing in print.

DI: Do you see the newaves as having a future in the comics industry?

CLAY: Well, that brings up a complicated problem. Newwave is not, basically, a commercially viable enterprise, and it never will be. Newwave is small print runs, xerox-zines, digest-zines, more or less an outlet for creativity--which does not fit into existing patterns, either overground or underground.

DI: Do you think the little zines will perhaps become ultimately collectable?

CLAY: There are a lot of people collecting them now. Again, what are you going to do? The problems of collecting them are legion. Since they're coming from thousands of different places, since there are probably thousands of them--by now, I would say, there are probably 30 or 40 thousand of them, basically, all over the world--it would be an impossible kind of undertaking to think of them as collectable. I have a whole basement full of them! To answer your question: no, I don't think they're commercially viable. And no, I don't think they'll ever be commercially viable. I think they'll remain a training ground for young artists and a communication medium between young artists, because of course, now, they trade them among each other and they jam with each other and there are maybe 20 or 30 of us who are regularly doing little magazines and we all draw pictures for each other's magazines, and trade. So it's a network, a tightly-knit network of people who are doing comics and enjoying them. We're doing them for fun mainly and for a hobby and we're having a good time. Some of the people in our group are branching out and getting into other areas. I mean, some of our people will probably eventually wind up in the major companies--though that's not *my* goal and I don't ever want to wind

up at a major company. I have never even considered it. And it's not the goal of, well, Parry Holman or a lot of my other people. But, for some--like Valentino, it was his goal, and now he's connected and he's doing NORMALMAN with Aardvark-Vanaheim and will probably eventually get into Marvel and go on that route, because I think he wants to make a living in comics. What we're doing is not designed to make a living. It's designed for producing comics of all kinds. The Newaves started with one basic concept: that *anything* could be a comic book, and should be.

DI: You really believe that???

CLAY: Of course I do! I have made up personally over 200--and-some titles--and they're all comic books, little eight-pagers. Why not? Why shouldn't they be? Of course I believe it! Sure. When I see something funny, I say "Why not? Let's do it." But things are changing a little bit now. I mean, it's not something that is without its limits. I have no idea what will happen with the little comics. I know that when something exists, something ultimately happens with it. I mean, it has to be dealt with. And the little books exist. They may become a fad or a craze or something eventually--I have no idea what will happen. If they do, then a lot of guys will realize a little return on their investment of time. But if they don't, so what? You see, there's very little loss. It's not like undergrounds, or what are now sub-Establishment companies like Pacific and First and what-not. They must have an enormous printing bill every month--they have to go through Sparta... In other words, comics to them are big business. The minis are little business. The minis are the Little Time--they're not the Big Time. An awful lot of people participate in them. There are over 170 artists that have done work in the minis. And of those artists, about 15 or 20 of them are established. They contribute to show their support or simply because it's a medium free of editorial control. I have letters in my files from a lot of people who read them and enjoy them.

DI: So Clay "Guru-des", after these last ten years, do you have any words of wisdom for your readers, any final words of wisdom?

CLAY: Final words? [Laughs] Well, I would like to see a lot more freedom in comics. I'd like to see a lot less formula and a lot more spontaneity. I'd like to see a lot more people get involved in newave comics, really. I'd like to see artists realize that, for instance, they need not wait two years to see their stuff in print. I mean, why not publish it now, get it out? You see, in the Newaves, you retain your own copyright; there are only a few copies printed; you trade them with your friends; the artwork is seen by some people. It doesn't have any effect whatsoever on publication elsewhere--you can still take the story and sell it to someone else for money, so it doesn't have any effect on that. The new companies are eventually going to need back-up material and I think a lot of the material that's being published in the minis and digest-zines will form good back-up material for these comics. Remember, there were a lot of comics in the '40s, like JOKER and GAY, that used filler material--they used panels, strips, all kinds of stuff, half-pages, full pages. There was a market for that kind of material, and studios produced it because not every magazine ran an even length: they needed an extra page here, or they didn't get a page of advertising there, so they needed a couple of strips there. Well, I think the mini artists can fulfill this kind of function for the new comics that are being published as well as they could have in the '40s. Logically, they're not going to get into the eastern comics because there's a club, a precedent, everything's established; but there isn't that kind of precedent at companies like First or Pacific or Comico--there's still an opportunity there for them to take new artists and print pages, half-pages, strips, and panels.

DI: Well, now that you've finished the first ten years of COMIX WORLD, do you expect to go for twenty?

CLAY: Doubtful. I'll keep doing a newsletter, but the concentration will be on COMIX WAVE, because that's where the interest and the energy are. COMIX WORLD will come out when there is something to put in it, some new underground comix. I could turn it into a nostalgia sheet and start doing retrospective stuff, but I'm not interested in doing that right now. If I am later, I will.

Thank you, Diana, for all this WORK, and thanks to all of you who have supported and contributed to COMIX WORLD over the past decade.

Those of you who would like to reflect over the past decade in print ought to write me over the holidays. I'll run some of the letters or parts of them when I resume publication in January. As is my custom, I will not mail during the Christmas season. -CLAY GEERDES

